THE ELEMENTS OF RHETORIC AND COMPOSITION

THORNDIKE

Frank J. Yuhse.

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RHETORIC AND COMPOSITION

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BY

ASHLEY H. THORNDIKE, PH.D.

PROFESSOR OF ENGLISH IN COLUMBIA UNIVERSITY

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PREFACE

THIS book is intended to be a hand-book for the student. It aims to provide information, directions, illustrations, and exercises sufficient to guide him in the practical work of writing themes. Consequently it is addressed to the student and not to the teacher. Suggestions and information desirable for the teacher, which have been excluded from this book, have been placed in a "Manual for Teachers," designed to accompany it.

The question of the order in which the different parts of rhetoric are to be studied must be considered by every teacher with respect to the needs of his pupils. The present arrangement will, it is believed, prove its adaptability to the needs of the great majority of classes; but the chapters of the book are distinct by themselves, each devoted to a separate topic, so that changes in their order may be readily made to suit special conditions.

A course in composition to be worth much must call for regular practice in writing by the student, and writing under the guidance and personal criticism of a competent teacher. This book is for use in such a course of theme-writing. The text of the following

chapters is intended to supplement the work of the teacher by presenting the essential of rhetorical theory, examples of good prose, and practical directions for the student.

The exercises accompanying the text are in two groups, headed I and II. Those under II are based on the succeeding instead of on the preceding chapter. They are inductive in character, calling upon the student to observe, investigate, and think on questions arising in the course of his practice. Similarly the exercises on correct usage *precede* instead of follow the lists of improprieties and solecisms. Rhetoric is an art, and cannot be taught solely by the inductive method; but anything that will awaken the student's interest in what is coming, that will keep him ahead of the text, must surely approve itself to teachers.

The exercises under I provide themes, drill on the text, criticism of themes by the class, and study and analysis of selections from the best prose writers. The exercises are numerous and vary in difficulty as well as in purpose. It is hardly expected that any one class will perform them all; it will doubtless often be wise to omit many and center attention on a few. It is hoped, however, that the exercises are of a character to suggest to the teacher many additions and variations.

What merit the book possesses is in a large degree the result of the work of those men who during the past twenty years have through their text-books improved so greatly the teaching of rhetoric. The indebt-

edness to the books of Professors Scott and Denney, Pearson, Genung, Hill, Clark, and Wendell will be obvious to all. The indebtedness, too, extends to nearly all the text-books of rhetoric in use to-day. This book has been composed, not with the aim of offering anything untried or revolutionary, but in an effort to combine in a brief and practical manual some of the excellences of preceding books in the light of the author's own experience as a student and a teacher.

Contents

PART I

PRELIMINARIES

CHAPTER		PAGE
I	The Art of Rhetoric	3
II	Rules and Principles	15
III	What to Write About	22
IV	Subject and Title	31

PARAGRAPHS

V	The Paragraph as a Unit	36
VI	The Development of the Paragraph	52
VII	Themes of Two Paragraphs—Exposition and Argument	69
VIII	Themes of Two Paragraphs—Description and Narrative	84

LONGER THEMES

IX	The Plan	105
X	The Beginning and the End	118
XI	The Development of the Theme	128
XII	The Division of the Theme into Paragraphs	141
XIII	Summary of Part I	157

PART II

SENTENCES

CHAPTER		PAGE
XIV	Different Forms of Sentences	171
XV	Unity in Sentences	187
XVI	Coherence in Sentences	200
XVII	Emphasis in Sentences	220
XVIII	The Quality of Beauty in Sentences	234

WORDS

XIX	The Vocabulary	254
XX	Figures of Speech. Suggestive Words	264
XXI	Words to Avoid	278

GOOD USE

XXII	Good Use	286
XXIII	Idioms. Translation English	293
XXIV	Barbarisms. Improprieties	300
XXV	Solecisms	309
	Appendix. Punctuation. Capitalization	325
	Index	335

PART I

PRELIMINARIES, PARAGRAPHS LONGER THEMES

THE ELEMENTS OF RHETORIC AND COMPOSITION

CHAPTER I

THE ART OF RHETORIC

1. In any piece of writing, even a letter to a friend, a number of questions are likely to occur that are not easily answered. Usually the first is, "What shall I write about?" Many subjects come to mind, and the writer finds himself questioning the suitability of each, rejecting some, selecting others. Suppose that out of a long list—my bicycle ride last Saturday, our football team, my new studies, the recovery of my lost dog, and many more—he decides to begin with the first. Immediately there are other questions: "What can I say about that ride? What happened?" In order to determine the treatment of the subject, he finds it necessary to put his mind actively to work on that particular experience. After he has selected and arranged the events in his own mind and has begun to write, he is soon wondering how the story will affect his reader. "Will my friend be amused by my walk home through the rain?" "Am I making all this clear and interesting to him?"

2. Questions like these are all the time confronting the writers of essays, novels, and histories as well as the writers of letters. They must be encountered whenever anything is written that is intended to be read; and, whether in the case of this letter about a bicycle ride or of a more important composition, a little consideration shows that these various questions can be grouped in three problems. There is the problem of the subject: what shall it be? how shall it be treated? There is the problem of the writer: what are his thoughts and feelings, and how shall he express them? There is the problem of the reader: how shall the writer's thoughts and feelings on certain subjects be made clear and interesting to the reader? Or, if we combine these, we have the main problem of composition,—how to express our thoughts and feelings on any subject so that they will be clear and interesting to some one else. The art of doing this is Rhetoric.

3. If the student is to learn to write well, he should begin by recognizing the problem of the writer. He desires to express his ideas in written language, consequently it is necessary to discover what his ideas are. This will not be accomplished merely by holding a pen over a pad of paper, or even by writing plainly in black ink. Nor can the student discover what he thinks by reading or by listening to other people; to write well, he must get into the habit of thinking and feeling for himself. He should find out what information he has on a subject and in what way it interests him; and

when his information and interest are slight, he should try to increase them. Frequent practice in writing will in turn aid one in thinking well. The best way for the student to determine whether or not he is thinking clearly on any subject is to put his thoughts into words, and the best way to ascertain the importance of his feelings is to write them out and see if they interest some one else. The more he writes the greater will be his command over ideas; but, on the other hand, he will never write well until he puts his mind to work.

4. In every composition he must put his mind to work on a particular subject. Whether he is writing that letter about the bicycle ride, or a summary of Macaulay's Essay on Johnson, or an analysis of Burke's Speech on Conciliation with America, or a Rhetoric for high-school students, he must face the problem, how shall I treat this subject? The four compositions just mentioned require different treatment in length, arrangement, and language; so any subject requires a special kind of treatment. Suppose, for example, that the writer has plenty of ideas about his bicycle ride, that he knows what road he took, how he lost his way, how the collision occurred, and that he remembers how he felt when he fell from the wheel, and again when it began to rain, and when he was toward the end of his five-mile walk. Here are matters enough; but what shall be rejected, what retained; how much of the letter shall each occupy; how shall they be arranged;—in short, how is the writer to give the best possible account of this particular excursion? Every writer, whether a be-

ginner or a master, must labor over the requirements and opportunities of the subject. Edmund Burke probably had more ideas than any other man of his time, but he did not walk into the House of Commons and begin a speech, trusting merely to his wealth of ideas. Those who have studied his Speech on Conciliation know how thoroughly he had studied and analyzed his subject. So, in school exercises, the student will constantly need to remember that he should try to do justice not only to himself but also to his subject.

5. He must consider as well how to do justice to the reader. We have seen that the style of any piece of writing will depend in part on the writer and in part on the subject. It ought, also, to be determined by the reader. We are writing that some one may read, and our success in writing well must always be judged by our readers. Literature consists of writing that has delighted and interested the best minds in every generation; and though we may not write literature, we can try to inform or interest some one in this generation. In practice the student will find it useful to keep some particular readers in mind, to remember that he is not writing exercises merely for the teacher, but for boys in the school, for the class, or for his townspeople. The letter about the bicycle ride is meant for a friend; it accomplishes its purpose if it pleases him. This book is intended for boys and girls in high schools, and unless it is clear and interesting to them, it fails as a textbook. Macaulay spared no pains in revising and rewriting his essays in order to make them perfectly clear,

and, in consequence, the number of his readers has been increasing for three quarters of a century. Though no special class is addressed, the reader should still be kept in mind. We may suppose ourselves to be addressing a person of at least average intelligence, taste, and information, and we should consider not only how the subject appears to us, but also how we can present our views so that he will understand and be interested in them.

6. When a style is clear and interesting, it possesses two essential qualities. A style has clearness when its meaning is unmistakable, and it has force when it attracts and holds the reader's attention. There are other desirable qualities. A style may have rapidity or ease or rhythm or humor or pathos; a great style is not only clear and interesting, it is also delightful. It has the quality that we call charm or elegance or beauty. In the selections from great writers of prose in this book, there will be a chance to study this quality of beauty in style. The student will have made important steps, however, in the practical art of writing well when he can express his ideas about a subject with clearness and force.

7. We have been applying "style" to the expression of ideas in written language. Evidently written language differs from spoken. Listen for a moment to two school-girls conversing, and then turn to a printed page.

"Is n't this lesson long?"

"Yes, it 's so hard to remember."

"Are n't you going to the class party?"

"I don't know. What are you going to wear?"

"Oh, dear! I have n't thought."

The conversation is full of abbreviations, the sentences are brief and disconnected, on paper the matter is insignificant. We need a knowledge of the persons speaking, a sight of their faces, the sound of their voices, to give such talk any interest. Turn now to a printed page in a book. It is not so disconnected or so full of abbreviations. The words are grouped into sentences, the sentences into paragraphs, the paragraphs into chapters with titles. Almost all printed compositions have the same divisions. All themes—so we name short compositions—consist of a number of sentences combined into one or more paragraphs. The art of rhetoric teaches us how to express our thoughts in these various groups of words—sentences, paragraphs, and themes. We must learn the ways and means of these units of composition.

8. What we have been discussing so far can be summed up in a few definitions. Rhetoric is the art of expressing our ideas to other people by means of written language. The expression in written language is called style, and the process of putting together words to make style is called composition. Rhetoric teaches us to do justice to the writer, the subject, and the reader; to express our thoughts and feelings on a subject so as to impress the average reader. If he understands and is interested, the style is said to have clearness and force. Every piece of writing may be called a composition; short compositions are named themes.

The units of composition in which the student is interested are words, sentences, paragraphs, and themes. The purpose of Rhetoric is to teach him how to use these with clearness and force.

EXERCISES

The Exercises at the end of each chapter are divided into two sets numbered I and II. Those under I provide (1) subjects and directions for themes, to be written either in the class-room or at home; (2) for criticisms of themes by students themselves as well as by the teacher; (3) for drill on the matter in the text-book; and (4) for critical study of the prose of the best writers. Exercises under II are based on the succeeding instead of the preceding chapters in the text. They call, therefore, for original thinking and investigating on the part of the students.

The Exercises may be used in various ways. Some are suitable for class-room work, some for home work. An exercise may be assigned to a single member of the class or to several. Then the results can be discussed and compared in class. The Exercises under II are adapted for such special assignments.

Directions for theme writing

1. A uniform size of paper should be prescribed for the class. In general, ruled white paper, about eight by ten inches in size, is preferable. A margin of an inch should be ruled off at the left of the sheet.

2. The pupil should write on only one side of the paper. If the theme occupies more than one sheet, each sheet should be numbered in the upper right-hand corner.

3. The title of the theme should be written on the first ruled line of the first page. The important words of the title should begin with capitals.

4. The theme should be written plainly in *black* ink. There is no excuse for slovenly handwriting. Neither is there any excuse for careless spelling or grammar.

5. Each sheet should be folded lengthwise, the paper being turned to the right in folding. On the outside, at the top of the right side of the folded sheet, should be written: (1) the name of the class; (2) the name of the writer; (3) the date; (4) the title of the theme; as follows:

English 1. Section 3.
John Jones.
September 30, 1904.
The Last Day of My Vacation.

Most of these directions apply to manuscript prepared for printers as well as to themes for class.

I

1. In what senses have you heard "rhetoric" used besides that given in the text? Compare your knowledge of its meaning with the definitions in an unabridged dictionary.

(Every student should make sure that he knows how to use a dictionary. He should inquire in class in regard to any signs or abbreviations the meaning of which he cannot discover.)

2. Of the writers with whom you are familiar, which has the clearest and most forcible style? Find a short passage by that writer or some other which seems to you especially clear and forcible.

3. Of the following passages, which interests you the most? Why? What in the subject-matter interests you? What in the style?

1. My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing; he has likewise given a handsome

pulpit cloth, and railed in the communion-table at his own expense. He has often told me that at his coming to his estate he found his parishioners very irregular; and that in order to make them kneel and join in the responses, he gave every one of them a hassock and a common-prayer book; and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the Psalms; upon which they now very much value themselves, and indeed outdo most of the country churches that I have ever heard.

As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them. Several other of the old knight's particularities break out upon these occasions. Sometimes he will be lengthening out a verse in the singing psalms, half a minute after the rest of the congregation have done with it; sometimes when he is pleased with the matter of his devotion, he pronounces Amen three or four times to the same prayer; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing.

JOSEPH ADDISON: *The Spectator.*

2. The Old Manse! We had almost forgotten it, but will return thither through the orchard. This was set out by the last clergyman in the decline of his life, when the neighbors laughed at the hoary-headed man for planting trees from which he could have no prospect of gathering fruit. Even had that been the case, there was only so much the better motive for planting them in the pure and unselfish hope of benefiting his successors—an end so seldom achieved by more ambitious efforts. But the old minister, before reaching his patriarchal age of ninety, ate the apples from the orchard during many years, and added silver and gold to his annual stipend by disposing of the

superfluity. It is pleasant to think of him walking among the trees in the quiet afternoons of early autumn and picking up here and there an early windfall, while he observes how heavily the branches are weighed down, and computes the number of empty flour barrels that will be filled with their burden. He loved each tree, doubtless, as if it had been his own child. An orchard has a relation to mankind, and readily connects itself with matters of the heart. The trees possess a domestic character; they have lost the wild nature of their forest kindred, and have grown humanized by receiving the care of man as well as by contributing to his wants. There is so much individuality of character, too, among apple trees that it gives them an additional claim to be the objects of human interest. One is harsh and crabbed in its manifestations; another gives us fruit as mild as charity. One is churlish and illiberal, evidently grudging the few apples that it bears; another exhausts itself in free-hearted benevolence. The variety of grotesque shapes into which apple trees contort themselves has its effect on those who get acquainted with them: they stretch out their crooked branches and take such hold of the imagination that we remember them as humorists and odd fellows. And what is more melancholy than the old apple trees that linger about the spot where once stood a homestead, but where there is now only a ruined chimney rising out of the grassy and weed-grown cellar? They offer their fruit to every wayfarer,—apples that are bitter-sweet with the moral of time's vicissitude.

NATHANIEL HAWTHORNE: *Mosses from an Old Manse.*

3. It is not strange that the success of the Spectator should have been such as no similar work has ever obtained. The number of copies daily distributed was at first three thousand. It subsequently increased, and had risen to near four thousand when the stamp tax was imposed. That tax was fatal to a crowd of journals. The Spectator, however, stood its ground, doubled its price,

and, though its circulation fell off, still yielded a large revenue both to the state and to the authors. For particular papers, the demand was immense; of some, it is said, twenty thousand copies were required. But this was not all. To have the Spectator served up every morning with the bohea and rolls, was a luxury for the few. The majority were content to wait till essays enough had appeared to form a volume. Ten thousand copies of each volume were immediately taken off, and new editions were called for. It must be remembered, that the population of England was then hardly a third of what it now is. The number of Englishmen who were in the habit of reading, was probably not a sixth of what it now is. A shopkeeper or a farmer who found any pleasure in literature, was a rarity. Nay, there was doubtless more than one knight of the shire whose country seat did not contain ten books, receipt books and books on farriery included. In these circumstances, the sale of the Spectator must be considered as indicating a popularity quite as great as that of the most successful works of Sir Walter Scott and Mr. Dickens in our own time.

THOMAS B. MACAULAY: *Essay on Addison.*

4. Write a theme, not over 200 words in length, on some subject especially interesting to you.

5. These themes (Exercise 4) should be read in class and criticized by teacher and students in respect to their intelligibility and interest. Let members of the class suggest ways of improving each theme in these respects.

6. Rewrite the following conversation, retaining its substance but not the form of the sentences, using no direct quotation, changing to the third person, and putting it all in one paragraph.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

JANE AUSTEN: *Pride and Prejudice.*

II

7. Why are there so many short paragraphs in the conversation quoted in Exercise 6?

8. From the answers to Exercises 2 and 3 and the criticisms under Exercise 5, make a list of the different means by which clearness and force seem to have been secured. Can these means be grouped together in a few classes? Can you find a general rule or principle which will include all the cases in each one of these classes?

CHAPTER II

RULES AND PRINCIPLES

1. We are writing for men of intelligence and good sense; to a considerable extent we must do as they do. If men of intelligence use certain words and constructions and do not use certain others, we must follow the general practice in order to be understood. Rhetoric has its foundations, then, in good use.

2. Good use means simply the practice of reputable writers of English to-day. In some particulars it is uncertain and changing, but when the best writers are agreed in regard to the meaning of a word, the construction of a sentence, or the way to mark a paragraph, good use in any of these matters can be formulated into a rule that we must all follow. Such rules are usually based on good sense as well as good use. Some have been collected in grammar; with these every student of Rhetoric should be familiar. Grammar, for example, says that we must not use a singular verb with a plural subject, because no good writers do and because it does not make good sense to English readers. Many other facts of good use have been collected and classified in the dictionaries, with which every writer ought also to be familiar. So the dictionary tells us that, although

"suicide" is used as a verb by some recent writers, it is not so used by the majority of reputable writers. In many matters, then, good use can tell us just what to do and what not to do. In grammar, punctuation, capitalization, in the use of words, in the arrangement of words in sentences, in paragraphing, we shall find that Rhetoric prescribes more or less definite rules. Later in this book we shall examine these rules carefully and study specifically many of their common violations; and meanwhile, in practice, we shall be obliged to remember that the first care in good writing is to keep within the limits of good use.

3. The main part of the work in composition is not, however, a matter of good use. In order to write well, it is not enough to do as other people do; we are bound to express our own ideas. Even if we can write grammatically and punctuate correctly and use only words that are found in a good dictionary, we may still be far from solving the problem with which we began—to express our thoughts and feelings so that they will be clear and interesting to some one else. To do this requires practice and guidance.

4. Three principles should be the writer's constant guides. Men of ability have been writing English for many years; and their styles have in general been found exact, forcible, and pleasing as they have been in accord with these principles. These principles are at the basis of all the rules of structure for every unit of composition, sentence, paragraph, or theme. They guide, indeed, our thinking and many of our actions

in life, and they at once commend themselves to our good sense. We need, then, to understand thoroughly the principles of Unity, Coherence, and Emphasis.

5. The principle of Unity governs the selection of material. To the question, what thoughts are you to express on a given subject? Unity answers, only those thoughts which concern that one subject. To the question, how are you going to make these thoughts clear to the reader? Unity again answers, by sticking to the subject. In the composition of a sentence the principle of Unity directs that there should be one main idea to which all others are to be subordinated and connected; and so a paragraph should have its particular subject, and contain sentences devoted to that subject, and no others; so also a longer composition should contain only such matters as are closely related to its subject. Any piece of composition, a sentence, a paragraph, a theme, a poem, a book, must center upon one subject, —this is the principle of Unity.

6. The principle of Coherence governs the arrangement of material. It requires that in planning and organizing the material for an essay, or in combining words and phrases into a sentence, we arrange the different parts in a natural and logical order. Not only must each division of a composition be a unit by itself, it must lead the reader on easily and directly from what precedes to what follows. In every composition, from the sentence to the book, the ideas should be so arranged that their relations to one another are clear,— that is the principle of Coherence.

7. The principle of Emphasis is concerned in part with the arrangement, and still more with the proportion, of material. It teaches us how to indicate to the reader which of our ideas are the more important. Special stress can be given to an idea either by discussing it more fully than the others, or by placing it where it will most readily catch the reader's eye, as at the beginning or the end of a theme. So in the smaller units of composition, the paragraph and the sentence, Emphasis suggests these or other means by which the reader's valuation of our ideas can be made to correspond with our own. In every composition the relative importance of the ideas should be indicated to the reader, usually by the amount of space they occupy or by their position,—this is the principle of Emphasis.

8. These three principles do not supply fixed rules for every procedure. Each composition will be different from all others and will employ different means to secure its ends; it cannot be constructed by rule. Every composition, however, that follows these guiding principles will be like a well-organized army. In place of companies, battalions, regiments, and brigades, it will be composed of sentences, paragraphs, and chapters, and the smallest division as well as the largest will be a unit under the direction of a single commander, its subject, and all the divisions will unite and coöperate in their proper order under the command of the main subject. The different divisions will take their proper places and will maintain their connections with the neighboring divisions, in order that each may best pro-

mote the work of the whole; and the most important positions and the most difficult work will be assigned to the strongest and best-equipped battalions. The mastery of the art of Rhetoric, as of any art involving structure or organization, must be accomplished under the guidance of Unity, Coherence, and Emphasis.

EXERCISES

I

1. Examine carefully the paragraph from Macaulay's Essay on Addison. (Exercise 3, Chapter 1.) Why does the first word begin some distance to the right of the margin? Why does it begin with a capital? Why are periods placed at the ends of the sentences? What is the subject of the paragraph? Does it observe the principle of Unity? Can you change the order of any of the sentences without injuring the coherence of the paragraph? What else do you notice in the paragraph that is dictated by good use; what by the three principles of composition?

2. Write a short theme, without consulting the book, on some matter in Chapter 1 or 2 that especially interested you. (In class, 15 minutes.)

3. Write a theme of not over 150 words on some experience of yours during the past week. Try to make the theme interesting to the class. These are to be criticized for observance of good use and general interest.

4. Compare the results from Exercise 8, Chapter 1, with the text of Chapter 2. How many of the means discovered for securing clearness and force can be classified under Good Use, under Unity, Coherence, Emphasis? How many are not included in this chapter?

5. Write short themes of 200 words, adopting one of these outlines:

A Fudge Party. The hostess; the guests; what we talked about; what we did.

Character of the Vicar of Wakefield. Select four or five important traits; take them up in order, placing the most characteristic last.

My Favorite Magazine. What is it? Four reasons for your preference; place the most important last.

What Happened in the Recitation. Entrance of the class; subject of lesson; various mistakes of the recitation; the approach of the end of the hour.

The University in "The Princess." Location; appearance of buildings and grounds; students; aims; glimpse of the princess.

A Foot-ball Eleven. The forwards; the backs; the duties of several positions; end with the most difficult.

6. Themes may be written from time to time in the form of a letter, as in the following:

1. A statement of the studies you have had in the high school, written to a college instructor.

2. A brief account of the opening day at school, such as might be printed in the town paper.

3. A letter urging new students to join the debating society, such as might be printed in a school paper.

4. A letter to the foot-ball captain of a neighboring school, endeavoring to arrange a game.

5. A letter asking for a position during the summer, stating references and qualifications. Let these be read in class, and let the class decide which is most likely to obtain the position.

II

7. Hand in a list of five subjects on which you would like to write short themes. These will be discussed in class, and may later be used for themes.

CHAPTER III

WHAT TO WRITE ABOUT

1. The two preceding chapters have not considered a question that often seems to the student the most important of all,—What is there to write about? Where is he to find material which will be of interest to readers of average taste and intelligence, and which he can make into themes under the guidance of good use and the principles of composition? The material for all kinds of writing, themes or books, must be drawn from experience or reading. In either case a writer must choose subjects that he has ideas about and is interested in. Then he will have something to start with; he will not continue to ask, what shall I write about this? but rather, what do I think about this?

2. Our experience includes games, studies, amusements, thoughts, conversations, adventures, and much else. Whatever we are doing, the great world and all its happenings, life and all its emotions, these furnish the material for literature, and they furnish material for the beginner. In the exercises in this book there are many lists of topics, taken mostly from students' themes; these may in themselves prove interesting, or they may suggest similar topics; but a student cannot

begin too early to make an effort to discover in the events, persons, and places of his own daily life interesting material for his themes. Often merely the inquiry, what interested me most to-day? will provoke a subject in reply. If something novel, entertaining, or amusing, or something of general interest, has occurred, so much the better; but commonplace matters may also afford good subjects. Perhaps the only matter of interest that occurs to the writer is the new street being constructed in front of his house; a careful account of that will surely supply useful practice. Or perhaps nothing except his geometry lesson comes to his mind. Well, a theme on "How I Study Geometry," might be profitable to the teacher, the writer, and other members of the class. In fact, we are all a good deal interested in what other people are doing and thinking, and that is why we write and read so much. Whatever is interesting to one person can by the power of good style usually be made interesting to many other persons.

3. There are a few bits of advice to be kept in mind by the young writer in choosing subjects from experience. In the first place, he should not try to tell what he imagined, but rather what he saw or did. Fanciful pictures, reminiscences of imaginary lives, or attempts at pathos or sentiment unrelated to one's experience, are likely to result in feeble imitations of something read, and really afford little play to the writer's own ideas. There is scope enough for the imagination in combining various details of a scene so as to present a mental picture to the reader, or in describing a real person so

as to suggest his appearance distinctly. Good fiction is based on a wide experience with fact, and the writer ambitious for excellence will do well in the beginning to base his fancies on realities and, in the main, to stick closely to fact. In the second place, he should write about something that has happened recently, on the very day of writing, if possible, or within a week or so. Events of a year ago are likely to become vague in the memory. There is no better practice than the effort to observe and give expression to one's immediate surroundings. In the third place, the student should remember that sensational or unusual events are not always the most entertaining. The three selections in Exercise 3, Chapter 1, deal with the eccentric conduct of an old gentleman at church, the circulation of a periodical, and the fruit in an orchard. These are not thrilling subjects, but they are treated interestingly. The imagination is best trained not by dealing with the strange and marvelous, but by finding interest in common, every-day occurrences.

4. For many themes the student will do well to go to his reading rather than to experience. There is surely much to interest him there. He may try to rewrite in his own words some incident, or to give his opinion of a character from the novel he is reading. Or he may give in a few sentences the gist of an article that entertained him in the last magazine. Or he may take some topic about which he has read a good deal, the new flying-machine, the need of a park system in his city, or elective courses in the high school. Some subjects

will clearly be too large to be treated in short themes, if not too large for his knowledge. Such, for example, are, "Coeducation," "Peace," "Ideals," "Prohibition." In making use of his reading as of his experience, he should keep to subjects within his grasp, for it is only on these that there is any possibility of his saying something worthy the attention of some one else.

5. If he keeps to subjects that he knows something about, he need not fear that his compositions will therefore become commonplace. Originality does not depend on the novelty or importance of the subject, but on the way the subject is treated. In the "House of the Seven Gables" there is an account of the Pyncheon hens. The subject is not very remarkable, but the treatment is original. The goal at which we should aim is not so much the ability to write a thrilling report of a railway accident or an oration on "Ambition," as the ability to write about hens in an interesting way.

6. Moreover, if the student keeps to subjects that he knows something about, he will soon find his knowledge increasing in definiteness and variety. Searching a book for theme-subjects will increase his acquaintance with the book, and searching the incidents of the day will increase his power of observation of people and nature. He ought to find not only that his ability to write clearly and directly is increasing, but also that his thoughts move faster and his interest in the world around him is growing keener. These results will be accomplished more quickly if he will keep a note-book

and write in it subjects as they occur to him, together with suggestions for their treatment; in this way he will accumulate a store of material. To such a seeker after matters to write about, a well-known couplet by Robert Louis Stevenson proffers some cheerful wisdom that may well be kept in mind. It would make a good motto for the note-book.

> The world is so full of a number of things,
> I 'm sure we should all be as happy as kings.

7. The gist of this chapter can be put into three sentences. In choosing subjects a writer may go to his experience and reading. From experience he should take those that are matters of recent and not too unusual fact; from reading he should take topics concerning which he has definite information. Let him keep a cheerful lookout for subjects and write them down in a note-book.

EXERCISES

I

1. Write a theme of 150 to 200 words on one of the following topics. Some should be criticized in class by teacher and students mainly in respect to their interest and intelligibility and violations of good use.

1. What Interested Me Most To-day.
2. The Last Book I Read; Why I Liked It.
3. Our Cat.

4. My Sunday-school Class.
5. What is a Bank Check?
6. A Grocery Store.
7. A Newspaper Cartoon.
8. A True Ghost Story.

2. Hand in one subject drawn from recent experience, one from some book, one from a newspaper or magazine. These should be criticized by the class with reference to their suitability for short themes.

3. The two following themes by students deal with the same subject and similar material. Which is more interesting? Why? Which has the more ideas? Does either violate any of the principles of composition? How? Criticize any violations of good use in either. Would you change words or sentences in either? Are there any mistakes in grammar, spelling, or punctuation?

MY ROOM

The distinctive feature of my room is the shelf, about six inches broad, extending all around six feet from the floor. It is of the same wood as the doors and is supported by little brackets. This shelf separates the two kinds of wall-paper and so limits the picture space, for I hang no pictures on the upper part. My shelf holds all the articles always found in a girl's room; countless photographs, bric-a-brac not all beautiful, and trifles, usually mingled helter-skelter. At present, however, the arrangement is carefully planned, though this is known only to me. On one shelf I have my favorite things; photographs of my best friends, my favorite books in the place of honor, and a few ornaments, statuettes and vases. On the wall beneath is my dearly beloved Keats in a white frame, Theodor Körner with his sad eyes, and an "Aurora."

Another wall I call my baby wall. The faces of some

of my little friends, framed and unframed, are on the shelf and on the wall; along with a quaint Greenaway girl; a "Baby Stuart"; and a Dutch baby, round-headed and big-eyed. Here, too, is a Bodenhausen Madonna and a plaster angel head. A little iron Brownie stands cheek by jowl with a dainty Japanese lady from the Pan-American who shakes her head and smiles sweetly.

The other things are not arranged in any order. There are several wrought-iron candelabra with green candles, a gilt clock, a monkey supporting a basket of cherries, and an inlaid writing-case once my mother's. On the walls are a few landscapes, a pen-and-ink girl in cap and gown, and a few good photographs.

The best of my room no one but myself feels, and that is its suggestiveness. Everything has its own associated ideas. In one corner is a collection of party souvenirs, dance programs, supper-cards, class and school ribbons, a little mandolin from our first spread, all with a host of memories. Every kodak picture has a tale of happiness. Here is one of a merry camp on the Lake Shore; here, one of an outing party in Canada. These candlesticks were eighteenth birthday gifts from a beloved uncle. This one was won at a Hallowe'en party. The monkey was at my plate, filled with candied cherries, at a Washington's Birthday fancy-dress party. And the teapot! What memories of impromptu lunches and cosy talks has it not curled up in its fat little body. What suggestiveness in the bonbonniere; in the teacups, gifts of friends!

HOW I FURNISHED MY ROOM

When we moved into our new home, my sister and I were given a front corner room to furnish as we liked. It is a very large room containing a bay window in front and two windows on the side. When we were about to furnish our room the first question that puzzled us the most was, what we should have for the predominating color, but as we had a good many pieces of furniture and sofa cushions of blue material, we decided to have it a blue room.

So we got blue matting for the floor and laid rugs all over it; two blue ones are of fur and an oriental rug. My sister then made a dressing table and covered it with blue and white silkoline and with some more of this made a bedspread with a deep flounce. We made our own curtains of white mulle with a row of insertion near the edge, and trimmed the edge with a lace edging.

On one side of the room we put the brass bed, tea-table and a bookcase on which are found books of all kinds. On another side of the room is the chiffonier and the tete. The top of the chiffonier is covered with photographs and bric-a-brac, while the tete is covered with pillows, and sometimes when we are in a hurry and have not time to hang up our things, this tete answers for a clothes-rack. Now turning to the other side of the room is my sister's dressing table on which is every useful article from a nail-file to a jewelry-box and on the desk next to the table are a candelabra, fancy inkstand, pens, ink, notepaper and books. Hanging on the wall near the desk is a ham which would take an expert to discover whether it is eatable or not. This ham is a bonbon box and at one time was filled with candy. In the front of the room is the window-seat and my dressing table on which are many pictures and other things necessary to complete a lady's toilet. The walls of our room are covered with pictures, photographs and advertisements, which characterize a girl's room.

Our room not only answers for a sleeping room, but also a sitting room and study where we get most of our lessons. We took a great deal of pride in fixing up our room, and now it is one of the prettiest rooms in the house.

4. In themes on the following subjects especial care must be taken to make them of interest to a special class of readers. Write on one of these or on a similar subject.

A Day on the Farm;—for a city boy.
A Game of Foot-ball;—for a girl.
How to Use a Kodak;—for some one who has never used one.
An Experiment in Physics;—for some one who has not done it.

5. Tell the story of one of the following poems in 200 words. Use your own words; give only the main events; do not begin at the same place that the poem does.

TENNYSON. Dora. The Lotos Eaters.
LONGFELLOW. King Robert of Sicily. The Skeleton in Armor.
BYRON. The Prisoner of Chillon.
BROWNING. The Pied Piper of Hamelin. Hervé Riel.
COLERIDGE. The Rime of the Ancient Mariner.

II

6. Examine the titles of the editorials in a good newspaper, the articles in a recent magazine. Report to the class a list of five titles which particularly attracted you. State three qualities which seem to you particularly desirable in the title of a newspaper editorial.

CHAPTER IV

SUBJECT AND TITLE

1. After the student has found a subject, he must determine how long his composition is to be. This is a very practical question with all writers. The newspaper reporter is given so much space to fill; the story for a magazine must be of a certain length; the editor of a school paper is frequently asked by the printer to fill up half a column; even Shakespeare was obliged to write plays that could be acted in three hours. The treatment of any subject will depend largely on the length of the composition, and oftentimes a writer must fit the subject itself to his space.

2. Let us suppose that a student is asked for a theme of not over 200 words, and that he wishes to write about athletics. In 200 words he evidently cannot include all sorts of games and exercises in all the countries of the world. He must narrow the subject. A moment's consideration convinces him that he wants to write about foot-ball, or perhaps basket-ball. Still the subject is too broad, for there is an immense amount written every year in regard to foot-ball. He may narrow his subject to, "Foot-ball in Our School," and again to, "Our Prospects for a Good Eleven," which is really the subject that interests him. Or

"Basket-ball" might be narrowed to, "How Basket-ball is Played," or to, "My First Game of Basket-ball." If the theme were to contain 400 words, somewhat broader subjects would be needed. In any case, a subject can be narrowed or enlarged until it is adapted to the required length of the theme.

3. After a writer has fitted his subject to his theme, he must find a title. A title is the name or label by which a composition is offered to the reader. Sometimes a subject first occurs to a writer in words that will make a good title; but oftener, after he has determined on a subject, he will still have to search for an appropriate name with which to introduce it. He should consider both the character of his composition and the tastes of his readers. A scientific article needs an exact title, so that scholars may know just what it is about; a novel needs rather a title that will recommend it to a large body of readers. The title of this chapter is not very attractive, but it is intended to tell student and teacher what the chapter is about. "Kidnapped," the title of one of Stevenson's novels, gives a hint of the plot and excites the interest of any one who likes stories of adventure. If the theme on the prospects of the eleven were to be an editorial in the school paper, "Our Prospects in Foot-ball" would be a good title, although "Our Eleven" would perhaps be better, because briefer and hence more likely to catch the eye. There is rarely any reason for a lengthy title, and sometimes exactness should be sacrificed for brevity. In general, we may conclude that a title should be brief,

should give some idea of the subject-matter, and should attract the attention of the readers for whom it is intended.

4. Titles should be chosen for all themes of 400 words or more. In shorter themes, titles will certainly do no harm, though they are less necessary. One word of caution is important. The title is to be written on the first line of the page, and is not to be connected with the first sentence of the composition. The theme entitled " Our Eleven " should not begin, " It is a good one," but, " Our eleven is a good one." The opening sentence should begin on a new line and should be intelligible without a glance at the title.

5. With these matters of subject and title, we have finished with the preliminaries of composition. We are now ready to examine the problems of writer, subject, and reader under various conditions, and to study the application of the rules of good use and the principles of Unity, Coherence, and Emphasis to the writing of themes and their different divisions. We shall begin with a very important unit of composition, the paragraph.

EXERCISES

I

1. Take five of the subjects handed in under Exercise 2, Chapter 3; narrow these to subjects suited for themes of 200 words; then find titles for them.

2. Reduce the following subjects to topics suitable for themes of 400 words:

Electricity.	Advertisements.
Spelling Reform.	Politics.
Boycotting.	Ideals.
Ivanhoe.	Prohibition of the Liquor Traffic.
Abraham Lincoln.	

3. From each of the following form four subjects and titles for short themes:

Newspapers.	Longfellow's Poems.
Manual Training.	Hawthorne's Novels.
Recitations.	Some Things which I Enjoy.
Bicycling.	

4. Would "Material" be a better title than "What to Write About" for Chapter 3 of this book?

5. Discuss the following titles, and decide how far they are good:

Sesame and Lilies.	Lectures on how and what to read, and on the education of girls.
Treasure Island.	A story of pirates and a search for a treasure.
Mosses from an Old Manse.	A collection of stories written in an old manse in Concord.
The Vicar of Wakefield.	
Writing in English.	An elementary text-book in English.
Koch on Tuberculosis.	An editorial article of a column on Dr. Koch's theories in regard to tubercle bacilli in men and cattle.

Electricity for Everybody.	"The book is calculated to give any one having no previous general knowledge of electricity a fair general knowledge of the subject."
Through Jungle and Desert.	A book of travels in eastern Africa.
Twenty Thousand Leagues under the Sea.	
Gold Coins among the Gifts of their Friends.	A newspaper report of a golden wedding.

6. Find titles for each of the first five chapters in "Ivanhoe"; for each paragraph of Chapter 3 of this book; for each of the selections in Exercise 3 of Chapter 1.

II

7. Examine the themes in Chapter 3, Exercise 3, in regard to their paragraph structure. How are the paragraphs indicated? Does each observe or violate the three principles of composition? Suggest some corrections or improvements.

CHAPTER V

THE PARAGRAPH AS A UNIT

1. A composition is made up of paragraphs, but these are not merely divisions. Each paragraph is a unit by itself, a group of sentences dealing with a single subject, a whole composition on a small scale. The external form of a paragraph may be seen by examining any book. Each chapter in this book, for instance, is divided into a number of paragraphs, ranging in length from 50 to 300 words; and the beginning of each paragraph is marked by the indention of the first word. In manuscript the first word of each paragraph should begin a full inch to the right of the margin. This indention is to aid the reader's eye.

2. The importance of the principles of composition in their application to the paragraph can best be seen by writing themes of a single paragraph. The student must remember, however, that all that can be said of the paragraph by itself applies equally well to the paragraph when it is a small part of the composition. The paragraph by itself is not uncommon. The description of a person or a scene, an anecdote, an expression of opinion, a comment on some book, are matters that can often be treated in paragraphs of 100 or 200

words. Such paragraphs are complete in themselves; they are in every respect whole compositions. In such short compositions the writer is obliged to solve the important problems of the choice and limitation of subject; the selection, arrangement, and proportion of material. Moreover, all these problems must be solved with the greatest economy of space. In writing single paragraphs, then, we have one of the best practical means of realizing the value of the three principles as aids in actually expressing our ideas.

3. Writing single paragraphs gives especially good training in the principle of Unity. A single topic is to be stated, explained, illustrated, and enforced without any digressions, and is to be as fully developed as possible in 100 or 200 words. The writer must first make sure that he has a topic on which he has enough to say to fill a paragraph, and yet a topic narrow enough for interesting treatment within such scanty limits. Then he must take care that no irrelevant or unimportant sentences or clauses slip in, and that everything in the paragraph bears directly on the topic. Perhaps the best test of Unity is to see if the substance of the paragraph can be put into a single sentence, and if everything in the paragraph can be properly considered a development of that sentence.

4. The principle of Coherence requires that the ideas in a paragraph be presented in a natural and evident sequence. When a chronological order is possible, it should usually be followed; but when it is impossible, some logical arrangement must be found. The logical

order is always from the simple to the complex, from the near to the remote, and from the known to the unknown. Thus, a comparison of an object with something well known might lead to a consideration of its unknown qualities, and a simple definition should precede more elaborate and complete explanations of a topic. Care must be taken to introduce the subject simply and clearly with a sentence wholly intelligible to the reader, then the paragraph may be built up step by step to the conclusion. Note the logical progress of ideas in the following paragraphs; in the first the details have an order in time, but in the second and third the details are not events and have no order in time, yet their relation to one another is clear.

Without the scene was repeated. At the first instant of realization in the Wigwam a man on the platform had shouted to a man stationed on the roof, "Hallelujah; Abe Lincoln is nominated!" A cannon boomed the news to the multitude below, and twenty thousand throats took up the cry. The city heard it, and one hundred guns on the Tremont House, innumerable whistles on the river and lake front, on locomotives and factories, and the bells in all the steeples, broke forth. For twenty-four hours the clamor never ceased. It spread to the prairies, and before morning they were afire with pride and excitement.

IDA M. TARBELL: *Life of Lincoln.*

The harbour of Constantinople, which may be considered as an arm of the Bosphorus, obtained, in a very remote period, the denomination of the Golden Horn. The curve which it describes might be compared to the horn of a stag, or as it should seem, with more propriety, to that of an ox. The epithet of golden was expressive of

the riches which every wind wafted from the most distant countries into the secure and capacious port of Constantinople. The river Lycus, formed by the conflux of two little streams, pours into the harbour a perpetual supply of fresh water, which serves to cleanse the bottom and to invite the periodical shoals of fish to seek their retreat in that convenient recess. As the vicissitudes of tides are scarcely felt in those seas, the constant depth of the harbour allows goods to be landed on the quays without the assistance of boats; and it has been observed that, in many places, the largest vessels may rest their prows against the houses while their sterns are floating in the water. From the mouth of the Lycus to that of the harbour this arm of the Bosphorus is more than seven miles in length. The entrance is about five hundred yards broad, and a strong chain could be occasionally drawn across it to guard the port and city from the attack of an hostile navy.

EDWARD GIBBON: *The Decline and Fall of the Roman Empire.*

The essays are the work of a rhetorician,—the greatest, perhaps, in English literature. One defect in that literature, as compared with Latin literatures, has been a lack of rhetoric. The great masters of English prose, Milton and Burke, appeal to the imagination; their language is sensuous and adorned, but they address themselves to the intellect; they charge their speech with thought; they are careless that they lay burdens upon their readers; they are indifferent that they outstride the crowd. The rhetorician—a Cicero, a Bossuet—tries to spare his readers; he wishes to be always thronged by the multitude. So it is with Macaulay. He says nothing that everybody cannot comprehend, and at once. He exerts all his powers to give the readers as little to do as possible; he drains his memory to find decorations to catch their eye and fix their attention. He presents everything in brilliant images. He writes to the eye and the ear. He has in mind the ordinary Briton; he does not write for a sect nor for

a band of disciples. He is always the orator talking to men who are going to vote at the end of his speech. He never stops with a suggestion; he never pauses with a hint; he is never tentative, never is rendered august by the clouds of doubt.

H. D. Sedgwick, Jr.: *The Vitality of Macaulay.* "The Atlantic Monthly," August, 1899.

5. All three paragraphs begin with simple statements of their topics and proceed to enlarge them. In the first the order of time coincides with that from the near to the remote; the effect of Lincoln's nomination without the Wigwam is first compared to that already described within and then traced from the nearest point, on the roof, to the crowd below, through the city, and out over the state. In the second paragraph the details follow the course of the harbor from the Lycus to the Bosphorus; and similarly a description of a foot-ball field, a "sky-scraper," or a view from a mountain might follow the order of things in space, from right to left, from top to bottom, or from north to south. In the third paragraph the details follow a logical order of thought with a coherence that may not be appreciated until one tries to change the order of sentences. That will furnish a good test for the structure of any paragraph. A paragraph is coherent if the position of any sentence cannot be changed to advantage.

6. The sequence of ideas must not only be natural and distinct, it must also be made clear to the reader. He must be shown the road which he is following, the points at which he turns, and the progress he is making toward the end. In long compositions these directions

are supplied by summaries, transitional paragraphs, and connecting sentences; in a paragraph, by connecting words and phrases. In the following paragraph the connectives are italicized.

About this time I met with an odd volume of the Spectator. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished if possible to imitate it. *With that view* I took some of the papers, and making short hints of the sentiments in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should occur to me. *Then* I compared my Spectator with the original, discovered some of my faults, and corrected them. *But* I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time, if I had gone on making verses; since the continual search for words of the same import, but of different length to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. *Therefore* I took some of the tales in the Spectator, and turned them into verse; and after a time, when I had pretty well forgotten the prose, turned them back again.

BENJAMIN FRANKLIN: *Autobiography.*

"About this time" connects the whole paragraph with the preceding one; "with that view," "then," "but," and "therefore" connect sentences and mark the progress of thought within the paragraph. In order to indicate the numerous and complex relations be-

tween ideas, our language supplies a great many connectives. Among those most commonly used in connecting sentences are: *and, first, moreover, finally, in conclusion, in the same way, in any case, but, yet, however, nevertheless, on the one hand, on the other hand, and yet, on the contrary, then, hence, accordingly, so, thus, therefore, consequently, now, indeed, in fact, as a matter of fact, for example, in general, on the whole, at all events.* An examination of a few pages of good English will show how serviceable these words are. To make the sequence of our ideas clear, we must never be at a loss for a connective.

7. The most overused of these connectives are *and* and *but*. They can often be omitted altogether, or other connectives can be substituted in their stead. They are properly used to join words, phrases, or clauses that are closely connected in meaning; "and" indicating close connection between coördinate expressions, "but" indicating distinct opposition. They may consequently be used only rarely at the beginning of a paragraph, for two paragraphs are not often intimately related either in coördination or opposition. At the beginning of sentences they may be used, but only when they are required by the relations of the ideas, as is the case with the "but" in the seventh sentence of the paragraph just quoted from Franklin. They often slip in at the beginnings of sentences because, though inexact or unnecessary, they seem to make some sort of connection; thus, for example, every sentence in this paragraph might begin with one or the other of these

conjunctions without making nonsense, though in each case the connective would be useless. The student should, in revising his themes, omit "and" or "but" at the beginning of a sentence whenever possible.

8. A word may be added in regard to the purpose for which connectives are used. They are to serve as directions to the reader, and they must not mislead or puzzle him. When he sees "however" he expects something opposed to what he has just read; "therefore" leads him to expect a conclusion drawn from preceding reasons; a "third" leads him to look back for "second" and "first." Connectives are of no use unless the sentences are actually connected in thought, and they are harmful unless they are used with discrimination and exactness. They need not be very numerous or conspicuous, but they should be used whenever they will be of real help to the reader.

9. Besides these connectives, sentences are often joined by pronouns or nouns. The adjective pronouns, "this," "these," "such," "other," "another," "some," and "same," are very frequently used either with or without nouns. In the second paragraph of this chapter, the fifth, sixth, and seventh sentences begin: "*Such* paragraphs"; "In *such* short compositions"; "Moreover, all *these* problems." The personal pronouns also frequently serve as connectives. Thus in the paragraph just quoted from Franklin's Autobiography, the pronouns "them" and "it" in the second and third sentences refer back to "the Spectator" in the first sentence. Moreover, the Coherence

of the paragraph is largely due to the fact that the subject of every sentence is the pronoun "I." In the paragraph quoted in this chapter from Mr. Sedgwick's essay on Macaulay, each of the last seven sentences has for its subject "he," referring back to "Macaulay." Maintaining one subject through a succession of sentences promotes both Unity and Coherence and also avoids the main danger in using pronouns as connectives—the danger of ambiguous antecedents. This danger may also be avoided by repeating a word, usually a noun, instead of using a pronoun referring to it. So "danger" was repeated in the preceding sentence; and so in the selection from Mr. Sedgwick's essay the word "literature" is repeated in the second sentence and the word "English" in the third, both of which occur in the opening sentence. If carried to excess, such repetition is monotonous, but it is the most unmistakable way of connecting two sentences. Pronouns must be used carefully in order to avoid ambiguous reference; nouns tie sentences firmly together.

10. The principle of Emphasis suggests that especial attention be paid to the opening and the closing sentences of a paragraph. Owing to the indention, these are the sentences most likely to catch the reader's eye, therefore they should contain important matter. The opening sentence should introduce the subject. If the paragraph is a part of a composition, some words must be used to show its connection with the preceding paragraph; in an isolated paragraph the first sentence may present the subject without preliminaries. The body

of the paragraph can be occupied with details necessary to the development of the subject, and the last sentence should give the conclusion. This conclusion should be presented as effectively as possible because it has the most favorable position for impressing the reader. The opening and the closing sentences will thus contain the gist of the paragraph.

11. The following are the first and last sentences of each paragraph in this chapter; together they serve as a summary of its contents.

1. A composition is made up of paragraphs, but these are not merely divisions. . . . This indention is to aid the reader's eye.

2. The importance of the principles of composition in their application to the paragraph can best be seen by writing themes of a single paragraph. . . . In writing single paragraphs, then, we have one of the best practical means of realizing the value of the three principles as aids in actually expressing our ideas.

3. Writing single paragraphs gives especially good training in the principle of Unity. . . . Perhaps the best test of Unity is to see if the substance of the paragraph can be put into a single sentence, and if everything in the paragraph can be properly considered a development of that sentence.

4. The principle of Coherence requires that the ideas in a paragraph be presented in a natural and evident sequence. . . . Note the logical progress of ideas in the following paragraphs; in the first the details have an order in time, but in the second and third the

details are not events and have no order in time, yet their relation to one another is clear.

5. All three paragraphs begin with simple statements of their topics and proceed to enlarge them. . . . A paragraph is coherent if the position of any sentence cannot be changed to advantage.

6. The sequence of ideas must not only be natural and distinct, it must also be made clear to the reader. . . . To make the sequence of our ideas clear, we must never be at a loss for a connective.

7. The most overused of these connectives are *and* and *but*. . . . The student should, in revising his themes, omit "and" or "but" at the beginning of a sentence whenever possible.

8. A word may be added in regard to the purpose for which connectives are used. . . . They need not be very numerous or conspicuous, but they should be used whenever they will be of real help to the reader.

9. Besides these connectives, sentences are often joined by pronouns or nouns. . . . Pronouns must be used carefully in order to avoid ambiguous reference; nouns tie sentences firmly together.

10. The principle of Emphasis suggests that especial attention be paid to the opening and the closing sentences of a paragraph. . . . The opening and the closing sentences will thus contain the gist of the paragraph.

12. In each case, it will be observed, the opening sentence presents the subject of the paragraph, and

the closing sentence, the conclusion or predicate. By combining the two and omitting connecting phrases, we get in every case a sentence containing the substance of the paragraph.

EXERCISES

I

1. Themes of one paragraph are now to be written with especial attention to the principles of composition. The following subjects are offered as suggestions; you may choose similar ones from your own experience.

1. An Attempt to See the Sunrise.
2. A Sunday Walk.
3. Building a House.
4. My Friend;—a character sketch.
5. How I Study.
6. The Pleasantest Hour at School.
7. My First Fight.
8. Shooting Rabbits.
9. Buying a Hat.
10. A Teacher (in primary or grammar school) Whom I Shall Remember.

2. Make a list of the connectives, conjunctions, adverbs, pronouns, nouns, between sentences in the first four paragraphs of this chapter.

3. Sum up the gist of each paragraph in the chapter in a single sentence.

4. Supply the necessary connectives and combine the

sentences formed in Exercise 3 into a well-constructed paragraph.

5. Criticize the following theme. How many paragraphs should there be? Are there any violations of Unity? Of Coherence? Are there any mistakes in grammar, punctuation, or use of words? In the form of the final quotation? Is there any repetition of ideas? Can you suggest any changes or additions in the matter of the theme that would add to its interest?

THE PRINCESS

One of the most pleasing of Tennyson's poems to me is "the Princess."

The Princess wishes to found and build up a college, where she and her teachers under her, might teach girls everything that men are taught.

Only girls are to be brought here, and no men are to be admitted to their halls. The aim of the Princess in founding and building up this college is to work out woman's freedom, and to "lift womans fallen divinity upon an even pedestal with man." The character of the Princess is on the whole good. She is "crammed with erring pride," but seems to be kind to every one and tender-hearted.

She realized her weakness and finally yields. Her affections toward Psyche's child were kind and her good-heartedness is shown when she opens up all the doors of the college to the wounded.

In all parts of the poem, she seems to be a leader among women, and well liked by them.

I think she is persistent in carrying out the plans which she has laid, and is rather courageous in that respect.

At the conclusion of the poem Tennyson says, "Woman's cause is man's; they rise or sink together, dwarf'd or godlike, bond or free."

6. The following paragraph is, perhaps, a fair example of the conversation of an uneducated person. Note its violations of Unity, Coherence, and Emphasis.

This announcement, instead of embarrassing Mrs. Miller, seemed to relieve her. "I suffer from the liver," she said. "I think it 's the climate; it 's less bracing than Schenectady, especially in the winter season. I don't know whether you know we reside at Schenectady. I was saying to Daisy that I certainly had n't found any one like Dr. Davis, and I did n't believe I should. Oh, at Schenectady he stands first; they think everything of him. He has so much to do, and yet there was nothing he would n't do for me. He said he never saw anything like my dyspepsia, but he was bound to cure it. I 'm sure there was nothing he would n't try. He was just going to try something new when we came off. Mr. Miller wanted Daisy to see Europe for herself. But I wrote to Mr. Miller that it seems as if I could n't get on without Dr. Davis. At Schenectady he stands at the very top; and there 's a great deal of sickness there, too. It affects my sleep."

HENRY JAMES: *Daisy Miller.*

7. CLASS-ROOM EXERCISE. (*Twenty-five minutes.*) Write a paragraph on one of the following topics:

1. The Character of Goldsmith. Fix on four or five traits before you begin to write.
2. One Advantage of Studying Science in the High School. Explain and illustrate.
3. The Story of Tennyson's "Lady Clare."
4. My Favorite Newspaper. Give several reasons for your preference.
5. My Favorite Sport.
6. What I Would Do with One Hundred Thousand Dollars.
7. One of My Friends. Describe his or her appearance; size, clothes, manners, expression of face.

8. Rearrange the following sentences so that they will form a coherent and emphatic paragraph. Begin by determining the subject of the paragraph; second, find the sentence that states this subject and may therefore best begin the paragraph; then, arrange the other sentences in a coherent and emphatic order.

1. The Spectator is a gentleman who, after passing a studious youth at the University, has traveled on classic ground, and has bestowed much attention on curious points of antiquity.
2. He has, on his return, fixed his residence in London, and has observed all the forms of life which are to be found in that great city; has daily listened to the wits of Will's, has smoked with the philosophers of the Grecian, and has mingled with the parsons at Child's, and with the politicians at the St. James's.
3. But an insurmountable bashfulness prevents him from opening his mouth except in a small circle of intimate friends.
4. The Spectator himself was conceived and drawn by Addison; and it is not easy to doubt that the portrait was meant to be in some features a likeness of the painter.
5. In the morning he often listens to the hum of the Exchange; in the evening his face is constantly to be seen in the pit of Drury Lane theatre.

9. Rearrange the following sentences so that they will form a coherent and emphatic paragraph. The subject is,—Jackson's Power as President. What sentence best introduces this subject? What two sentences are closely connected in thought? Which of these comes first? What sentence makes the most emphatic ending?

1. It was an era when special training for administrative work began to be slighted, when education beyond the rudiments was considered unnecessary, except in the three professions, when the practical man was apotheosized, and the bookish man despised.

2. Jackson was a strong Executive, and placed in his Cabinet men who would do his will, and who, from his point of view, were good advisers, since they counseled him to pursue the course he had marked out for himself.

3. The brilliant three, Webster, Clay, and Calhoun, were unable to prevail against his power.

4. Jackson, uneducated and with little experience in civil life, showed what power might be exercised by an arbitrary, unreasonable man who had the people at his back.

5. Comparing his Cabinet officers with those of the Presidents preceding him, one realizes that another plan of governing was set on foot, based on the theory that any American citizen is fit for any position to which he is called.

II

10. In themes assigned to you for criticism, how is the topic developed into a paragraph? by means of details, explanation, illustration, examples, comparisons, proofs? Would the paragraph be improved by the additional use of any of these means?

CHAPTER VI

THE DEVELOPMENT OF THE PARAGRAPH

1. In the preceding chapter we have seen that the best way to plan a paragraph is to sum up its substance in a single sentence. We have also seen how this topic-sentence may be developed in accord with the principles of composition. In this chapter we shall consider a number of specific ways in which this development may be managed.

2. First, let us make sure of what we mean by a topic-sentence. In paragraph 3 of Chapter 5, we saw that the first sentence of a paragraph frequently contains the subject or topic; it is then the topic-sentence. Thus in each of the three selections quoted on pages 38 and 39, the first sentence contains the topic of the paragraph: "Without the scene was repeated." "The harbour of Constantinople, which may be considered as an arm of the Bosphorus, obtained, in a very remote period, the denomination of the Golden Horn." "The essays are the work of a rhetorician—the greatest, perhaps, in English literature." Thus in the present paragraph the opening sentence contains the topic, "what we mean by a topic-sentence." Sometimes, however,

connecting words are necessary to indicate the relation of a paragraph to the preceding. These may amount even to a whole sentence and so thrust the topic-sentence forward into second place. The last sentence of a paragraph should often contain the conclusion, and a part or even the whole of the topic may be reserved for the last place. The topic of a paragraph, in fact, may frequently not be stated at all, but only implied in the paragraph itself. The paragraph has sufficient Unity if its substance can be summed up in a single sentence, whether expressed or implied. In well-made paragraphs, however, the opening sentence usually presents the topic.

3. The following paragraphs furnish further examples of topic-sentences and also illustrate what we are concerned in discovering in this chapter, how a topic-sentence is developed into a paragraph by various methods according to the purpose of the writer. The topic-sentences are printed in italics.

I. DEFINITION, REPETITION, AND EXPLANATION

The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to rise out of universal discord fomented from principle in all parts of the empire; not peace to depend on the juridicial determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the principles of peace, and laid in principles purely pacific. I propose, by removing the ground of difference, and by

restoring the former unsuspecting confidence of the colonies in the mother country, to give permanent satisfaction to your people; and (far from a scheme of ruling by discord,) to reconcile them to each other in the same act and by the bond of the very same interest which reconciles them to the British government.

EDMUND BURKE: *Speech on Conciliation with America.*

4. In this paragraph the purpose of the writer is to explain and enforce the topic stated in the first sentence. After reading that, one is inclined to ask, "what kind of peace? how is it to be secured?" The second sentence proceeds to tell what kind of peace it is *not;* the third defines peace briefly; the fourth, a little more at length; and the last sentence explains more definitely the kind of peace proposed. Not until this last sentence, in fact, is the exact nature of this peace determined. In each of these last three sentences there is repetition of the same idea, but with a new idea added each time. The paragraph follows the principles perfectly and develops the topic-sentence by means of definition, repetition, and explanation.

II. DETAILS AND PARTICULARS

Worms prepare the ground in an excellent manner for the growth of fibrous-rooted plants and for seedlings of all kinds. They periodically expose the mould to the air, and sift it so that no stones larger than the particles which they can swallow are left in it. They mingle the whole intimately together, like a gardener who prepares fine soil for his choicest plants. In this state it is well fitted to retain moisture and to absorb all soluble sub-

stances, as well as for the process of nitrification. The bones of dead animals, the harder parts of insects, the shells of land mollusks, leaves, twigs, etc., are before long all buried beneath the accumulated castings of worms, and are thus brought in a more or less decayed state within reach of the roots of plants. Worms likewise drag an infinite number of dead leaves and other parts of plants into their burrows, partly for the sake of plugging them up and partly as food.

CHARLES DARWIN: *The Formation of Vegetable Mould.*

The tremendous sea itself, when I could find sufficient pause to look at it, in the agitation of the blinding wind, the flying stones and sand, and the awful noise, *confounded me.* As the high watery walls came rolling in, and, at their highest, tumbled into surf, they looked as if the least would engulf the town. As the receding wave swept back with a hoarse roar, it seemed to scoop out deep caves in the beach, as if its purpose were to undermine the earth. When some white-headed billows thundered on, and dashed themselves to pieces before they reached the land, every fragment of the late whole seemed possessed by the full might of its wrath, rushing to be gathered to the composition of another monster. Undulating hills were changed to valleys, undulating valleys (with a solitary storm-bird sometimes skimming through them) were lifted up to hills; masses of water shivered and shook the beach with a booming sound; every shape tumultuously rolled on, as soon as made, to change its shape and place, and beat another shape and place away; the ideal shore on the horizon, with its towers and buildings, rose and fell; the clouds flew fast and thick; I seemed to see a rending and upheaving of all nature.

CHARLES DICKENS: *David Copperfield.*

5. In these paragraphs the topic-sentences are amplified by means of details and particulars. We are told

of various particular ways by which the worms prepare the ground for seeds, and of the details that united to make the tremendous sea so confounding to the spectator. The paragraph from Darwin ends with an important detail which is the subject of his next paragraph; the paragraph from Dickens ends with a clause that sums up the effect of the various details, and thus supplements the general impression given in the opening sentence. This form of development the amplification of a general statement by specific details, is very common and is applicable, as in the two paragraphs quoted, to widely different topics.

III. EXAMPLES AND ILLUSTRATIONS

Boys are always more or less inaccurate, and too many, or rather the majority remain boys all their lives. When, for instance, I hear speakers at public meetings declaiming about "large and enlightened views," or about "freedom of conscience" or about "the Gospel," or any other popular subject of the day, I am far from denying that some among them know what they are talking about, but it would be satisfactory, in a particular case, to be sure of the fact; for it seems to me that these household words may stand in a man's mind for a something or other, very glorious indeed, but very misty, pretty much like the idea of "civilization" which floats before the mental vision of a Turk,—that is, if, when he interrupts his smoking to utter the word, he condescends to reflect whether it has any meaning at all. Again, a critic in a periodical dashes off, perhaps, his praises of a new work, as "talented, original, replete with intense interest, irresistible in argument, and in the best sense of the word, a very readable book;"—can we really believe that he cares to attach any definite sense to the words of which he is so lavish? nay, that, if he had a

habit of attaching sense to them, he could ever bring himself to so prodigal and wholesale an expenditure of them?

CARDINAL NEWMAN: *Lectures on University Subjects.*

6. In this paragraph a statement is reinforced by a number of examples and illustrations. The topic-sentence of the first paragraph under II might have been amplified in a similar manner. Darwin might have illustrated the way the worms prepare the ground by an example of some worm he had studied, instead of by giving a number of particular ways in which all worms work. This method of illustration is used constantly in this book; this chapter, for instance, seeks by this method of examples and illustrations to explain how to develop a paragraph.

IV. COMPARISON AND CONTRAST

But that which chiefly distinguishes Addison from Swift, from Voltaire, from almost all the other great masters of ridicule, is the grace, the nobleness, the moral purity, which we find even in his merriment. Severity, gradually hardening and darkening into misanthropy, characterizes the work of Swift. The nature of Voltaire was, indeed, not inhuman; but he venerated nothing. Neither in the masterpieces of art nor in the purest examples of virtue, neither in the Great First Cause nor in the awful enigma of the grave, could he see anything but subjects for drollery. The more solemn and august the theme, the more monkey-like was his grimacing and chattering. The mirth of Swift is the mirth of Mephistopheles; the mirth of Voltaire is the mirth of Puck. If, as Soame Jenyns oddly imagined, a portion of the happiness of Seraphim and just men made perfect be derived from an exquisite perception of the ludicrous, their mirth

must surely be none other than the mirth of Addison; a mirth consistent with tender compassion for all that is frail, and with profound reverence for all that is sublime. Nothing great, nothing amiable, no moral duty, no doctrine of natural or revealed religion has ever been associated by Addison with any degrading idea. His humanity is without a parallel in literary history. The highest proof of virtue is to possess boundless power without abusing it. No kind of power is more formidable than the power of making men ridiculous; and that power Addison possessed in boundless measure. How grossly that power was abused by Swift and by Voltaire is well known. But of Addison it may be confidently affirmed that he has blackened no man's character, nay, that it would be difficult, if not impossible, to find in all the volumes which he has left us a single taunt which can be called ungenerous or unkind. Yet he had detractors, whose malignity might have seemed to justify as terrible a revenge as that which men, not superior to him in genius, wreaked on Bettesworth and on Franc de Pompignan. He was a politician; he was the best writer of his party; he lived in times of fierce excitement, in times when persons of high character and station stooped to scurrility such as is now practised only by the basest of mankind. Yet no provocation and no example could induce him to return railing for railing.

END. THOMAS B. MACAULAY: *Essay on Addison.*

7. Here the method is by means of contrast and comparison. Some examples are introduced and there is some reinforcement of ideas by repetition, but the main topic, "the grace, the nobleness, the moral purity" of Addison's merriment, is developed by contrasting his humor with that of Swift and Voltaire. A development by comparison might indicate likenesses instead of contrasts.

V. PROOF

Still, we do not think that the blame of Burns's failure lies chiefly with the world. The world, it seems to us, treated him with more rather than less kindness than it usually shows to such men. It has ever, we fear, shown but small favor to its Teachers: hunger and nakedness, perils and revilings, the prison, the cross, the poison-chalice have, in most times and countries, been the market-price it has offered for Wisdom, the welcome with which it has greeted those who have come to enlighten and purify it. Homer and Socrates, and the Christian Apostles, belong to old days; but the world's Martyrology was not completed with these. Roger Bacon and Galileo languish in priestly dungeons; Tasso pines in the cell of a mad-house; Camoens dies begging on the streets of Lisbon. So neglected, so 'persecuted they the Prophets,' not in Judea only, but in all places where men have been. We reckon that every poet of Burns's order is, or should be, a prophet and teacher to his age; that he has no right to expect great kindness from it, but rather is bound to do it great kindness; that Burns, in particular, experienced fully the usual proportion of the world's goodness; and that the blame of his failure, as we have said, lies not chiefly with the world.

CARLYLE: *Essay on Burns.*

8. In this paragraph the development is by means of proofs presented in support of a proposition. The structure of the paragraph is so clear that it can be indicated in the form of a brief for an argument:

PROPOSITION. We do not think that the blame of Burns's failure lies chiefly with the world. (Topic-sentence.)
PROOF. 1. *For* the world treated him with more kindness than it usually shows such men.

A. *For* it has ever shown small favor to teachers and prophets.
(a) *For,* note the cases of Homer, Socrates, Bacon, Galileo, Tasso.
2. *For* every poet of Burns's order should be independent of the favor of the world.
CONCLUSION. *Therefore,* the blame of his failure lies not chiefly with the world.

9. In many descriptive and narrative paragraphs the method of development is different from any of these. A number of details about an object or scene may follow their arrangement in space, as in the selection from Gibbon in Chapter 5, or a number of events may be set forth in the order of their occurrence in time, as in the following paragraph:

VI. NARRATIVE

My Lord Viscount was put to bed, and his wound looked to by the surgeon, who seemed both kind and skilful. When he had looked to my Lord, he bandaged up Harry Esmond's hand (who from loss of blood, had fainted too, in the house, and may have been some time unconscious); and when the young man came to himself, you may be sure he eagerly asked what news there was of his dear patron; on which the surgeon carried him to the room where the Lord Castlewood lay; who had already sent for a priest; and desired earnestly, they said, to speak with his kinsman. He was lying on a bed, very pale and ghastly, with that fixed, fatal look in his eyes, which betokens death; and faintly beckoning all the other persons away from him with his hand, and crying out "Only Harry Esmond," the hand fell powerless down on the coverlet, as Harry came forward, and knelt down and kissed it.

WILLIAM M. THACKERAY: *Henry Esmond.*

10. Here, although there is no topic-sentence, we can state the contents of the paragraph briefly, *Henry Esmond goes to the dying Lord Castlewood.* Note also that the last clause in the paragraph describes the event to which the other clauses and sentences lead. This is a common method in narrative paragraphs: the grouping of events, closely connected in time, about some particular event, which may be said to be the topic of the paragraph and is often reserved until the last sentence.

11. In these selections we have examined only a few of the many ways in which a topic-sentence may be developed. The topic-sentence may present a cause, and the rest of the sentences the effects of this cause; or the topic-sentence may present an effect, and the developing sentences the causes. The development may consist of modifications and limitations of the topic, or of answers to criticisms of a proposition, or of impressions received from the object named in the opening sentence. It is impossible to analyze all the methods of developing an idea into a composition of even a few hundred words. Furthermore, most paragraphs use more than one method of development. A single paragraph might, indeed, employ all those that have been enumerated in this chapter. It should be observed that a writer's choice of methods of development will depend primarily on his purpose. If his purpose be to tell a story, the chronological grouping of events is the most natural; if he wishes to present an argument, the method of proofs. But in telling a story

he is likely to have an occasion for details and particulars, and if his argument is to be convincing, he will often need to preface his proofs with definition and explanation. The writer may choose from a large number of methods those that best suit his purpose.

12. He must remember, however, that a paragraph should be the development of a single idea, such as can be put into a single sentence. The sentence containing this idea is called the topic-sentence and may form a part of the paragraph. Usually it should be the first sentence, and the remaining sentences may develop this topic-sentence in various ways. Some of the most common and serviceable methods of development are: I. Definition, Repetition, Explanation. II. Details and Particulars. III. Examples, Illustrations. IV. Comparisons and Contrasts. V. Proofs. VI. Chronological Grouping of Events.

EXERCISES

I

1. Examine six paragraphs in one of Macaulay's Essays. What methods of development are used in each? From the reports on this exercise by various members of the class, decide what seem to be Macaulay's favorite methods.

2. Develop one topic-sentence from each of the following groups into a paragraph, according to the method assigned. Or you may substitute a topic-sen-

tence of your own devising, if approved by your teacher.

I. BY DEFINITION AND EXPLANATION

The meaning of the word "success" is frequently misunderstood.

Elective courses in the high school are beneficial.

"The triumph of Modern Art in Writing is manifested in the structure of the paragraph."

II. BY DETAILS AND PARTICULARS

Greenfield is a thriving Indiana town.

It is advisable to plan your studying for the week.

How much a penny means to a small boy!

III. BY EXAMPLE AND ILLUSTRATION

Some people appear to be much busier than they are.

It is surprising how much we can learn by careful attention during a recitation of the class.

The true character of a man is sometimes indicated by his conduct in the street-car.

IV. BY COMPARISON AND CONTRAST

There are immigrants whom we do want and immigrants whom we do not want.

Greater advantage is derived from four years in college than from four years in business.

V. BY PROOFS

Does Macbeth's hesitation arise from cowardice or from generous feeling?

Shylock is surely one of Shakespeare's greatest characters.

Foot-ball affords good mental discipline.

The large appropriation for new ships for our navy has received unwarranted criticism.

VI. BY NARRATIVE

The topic-sentence may be altered, placed at the beginning or end, or omitted in the completed theme.

Yesterday I went fishing.

"Childe Roland to the dark tower came."

The ball was sailing over the left fielder's head, and the game was won.

One of my happiest recollections of childhood is of visits to grandmother's.

3. Develop one of the following topics by any method you choose.

The Observance of Sunday.
How I Spent a Rainy Day.
Differences between High School and Grammar School.
A Comparison of Milton's "L'Allegro" and "Il Penseroso.
What Shakespeare Means by "the Quality of Mercy."
A Chemical Experiment.
English Sparrows.
Villains in Novels.

4. Hand in a topic-sentence of your own choice, with a statement of the methods you intend to use in its development.

5. Criticize the themes read in the class, following this outline:

1. The topic-sentence.
2. The methods of development.
3. Unity.
4. Coherence.
5. Emphasis.

6. Analyze the following paragraphs according to the outline given in Exercise 5:

1. The young lady of 1837 has been to a fashionable school; she has learned accomplishments, deportment, and dress. She is full of sentiment; there was an amazing amount of sentiment in the air about that time; she loves to talk and read about gallant knights, crusaders, and troubadours; she gently touches the guitar; her sentiment, or her little affectation, has touched her with a graceful melancholy, a becoming stoop, a sweet pensiveness. She loves the aristocracy, even though her home is in that part of London called Bloomsbury, whither the belted earl cometh not, even though her papa goes into the city; she reads a good deal of poetry, especially those poems which deal with the affections, of which there are many at this time. On Sunday she goes to church religiously, and pensively, followed by a footman carrying her prayer-book and a long stick; she can play on the guitar and the piano a few easy pieces which she has learned. She knows a few words of French, which she produces at frequent intervals; as to history, geography, science, the condition of the people, her mind is an entire blank; she knows nothing of these things. Her conversation is commonplace, as her ideas are limited; she cannot reason on any subject whatever because of her ignorance, or, as she herself would say, because she is a woman.

SIR WALTER BESANT.

2. The appearance of Rip, with his long grizzled beard, his rusty fowling-piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern-politicians. They crowded round him, eyeing him from head to foot with great curiosity. The orator bustled up to him, and, drawing him partly aside, inquired "On which side he voted?" Rip stared in vacant stupidity. Another short but busy little fellow pulled him by the arm, and, rising on tiptoe, inquired in

his ear, "Whether he was Federal or Democrat?" Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo, the other resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul, demanded in an austere tone, "What brought him to the election with a gun on his shoulder, and a mob at his heels; and whether he meant to breed a riot in the village?"

WASHINGTON IRVING: *Rip Van Winkle.*

3. It may not be out of place to again allude to President Lincoln and the Secretary of War, Mr. Stanton, who were the great, conspicuous figures in the executive branch of the government. There is no great difference of opinion now, in the public mind, as to the characteristics of the President. With Mr. Stanton the case is different. They were the very opposites of each other in almost every particular, except that each possessed great ability. Mr. Lincoln gained influence over men by making them feel that it was a pleasure to serve him. He preferred yielding his own wish to gratify others, rather than to insist upon having his own way. It distressed him to disappoint others. In matters of public duty, however, he had what he wished, but in the least offensive way. Mr. Stanton never questioned his own authority to command, unless resisted. He cared nothing for the feelings of others. In fact, it seemed pleasanter to him to disappoint than to gratify. He felt no hesitation in assuming the functions of the executive, or in acting without advising with him. If his act was not sustained, he would change it—if he saw the matter would be followed up until he did so.

U. S. GRANT: *Personal Memoirs.*

4. The Grand Master was a man advanced in age, as was testified by his long grey beard, and the shaggy grey

eyebrows, overhanging eyes, of which, however, years had been unable to quench the fire. A formidable warrior, his thin and severe features retained the soldier's fierceness of expression; an ascetic bigot, they were no less marked by the emaciation of abstinence, and the spiritual pride of the self-satisfied devotee. Yet with these severer traits of physiognomy there was mixed somewhat striking and noble, arising, doubtless, from the great part which his high office called upon him to act among monarchs and princes, and from the habitual exercise of supreme authority over the valiant and high-born knights, who were united by the rules of the Order. His stature was tall, and his gait, undepressed by age and toil, was erect and stately. His white mantle was shaped with severe regularity, according to the rule of Saint Bernard himself, being composed of what was then called Burrel cloth, exactly fitted to the size of the wearer, and bearing on the left shoulder the octangular cross peculiar to the Order, formed of red cloth. No vair or ermine decked this garment; but in respect of his age, the Grand Master, as permitted by the rules, wore his doublet lined and trimmed with the softest lambskin, dressed with the wool outwards, which was the nearest approach he could regularly make to the use of fur, then the greatest luxury of dress. In his hand he bore that singular *abacus,* or staff of office, with which Templars are usually represented, having at the upper end a round plate, on which was engraved the cross of the Order, inscribed within a circle or orle, as heralds term it. His companion, who attended on this great personage, had nearly the same dress in all respects, but his extreme deference towards his superior showed that no other equality subsisted between them. The Preceptor, for such he was in rank, walked not in a line with the Grand Master, but just so far behind that Beaumanoir could speak to him without turning round his head.

Sir Walter Scott: *Ivanhoe.*

II

7. Class-room Exercise. (*Ten minutes for each.*) Write a theme on, "What I have Learned about Paragraphs"; on, "What I Want to Learn."

8. Of the subjects for themes given in the exercises of this chapter, which seem to you suited for description? which for narrative, for exposition, for argument? How would you define each of these kinds of writing?

9. Develop one of the following topic-sentences into a paragraph by means of Cause and Effect.

1. American superiority in manufactures over the other nations of the world is probably established. (*Causes.*)
2. Macbeth's crime was the result of moral defects as well as of circumstances. (*Causes.*)
3. Foot-ball is a benefit both physically and morally. (*Effects.*)
4. The surrender of Vicksburg gave new spirit to the loyal men of the North. (*Effects.*)

End Thursday.

M.H.S.

CHAPTER VII

THEMES OF TWO PARAGRAPHS — EXPOSITION AND ARGUMENT

Mon. May 2.

1. We have been discussing compositions of a single paragraph in length. Doubtless in some instances the student has thought of additional matter which would be of interest, but which he has refrained from putting into his paragraph for fear of destroying its Unity. Such matter might possibly have been made into another paragraph, closely connected with the first, and his theme have been expanded into two paragraphs. Many topics, in fact, fall naturally into two divisions and, even when treated briefly, should be given two paragraphs. The selection from Addison in Chapter 1, Exercise 3, is an example; the first paragraph deals with the improvements that Sir Roger introduced in the church service, the second deals with his behavior in church. After the study of the composition of a single paragraph, the next step is naturally the study of the combination of two or three paragraphs into a theme.

2. In such themes we must apply what we have learned about single paragraphs; we can use the methods of development suggested in the last chapter,

and can constantly test our work by the three principles of composition. In addition, we must consider more carefully than before some problems which we have already encountered and which offer greater difficulties as themes increase in length. Even in deciding whether a theme is to be of one or two paragraphs, we meet the problems of selection, what to put into the theme,—of arrangement, how to divide and order it,—and of proportion, what space to give to each division.

3. The solving of these problems, as of many others in rhetoric, depends on the writer's purpose in presenting the subject to the reader. Does he seek to convince his readers of some truth or to entertain them by a story; in either case his plan and structure should vary to fit his purpose. Any composition may, to be sure, have a complex purpose; it may seek to entertain while it convinces, or to present some truth while it amuses; but its main purpose will generally be one of four kinds, and accordingly all prose writing is divided into four classes. These have already been illustrated in many of our themes and exercises. The theme on "Oxygen" was an exposition, for the writer was trying to explain its nature and properties; the theme on "Manual Training should be an elective course in grammar schools" was an argument, for it sought to convince the reader of the truth of this proposition. The theme on "A Grocery Store" was a description, for it sought to give the reader a mental picture; the theme on "A Day's Outing" was a narrative, for it aimed to impress on the reader's mind a succession of

events. Any theme or book can usually be classed, according to its chief purpose, under one of these four forms of prose. In Exposition we are aiming chiefly at making the reader understand our ideas; in Argument, at convincing or persuading him of their truth. In Description we aim to give him a mental picture of something as it impresses us; in Narrative, to interest him in a succession of actions or events.

4. These kinds of writing cannot be exactly separated. Even a theme of two paragraphs may combine two or more kinds. The four general divisions do, however, represent four distinct aims with which the writer addresses the reader; and by thoroughly understanding these aims we can prepare ourselves for overcoming the difficulties peculiar to each. We shall now examine under each kind of writing some of the difficulties of proportion and, more particularly, of selection and arrangement which arise in the composition of short themes.

5. Exposition might just as well be called Explanation. If a writer's main purpose is to explain, he is writing an exposition, whether he is defining "Force" in a Physics examination or expounding in a text-book the art of writing good English. Many of the selections given in this book are expositions, as the paragraphs from Burke, Darwin, Macaulay, and Newman in the last chapter; so are a very large number of editorials, magazine articles, sermons, lectures, essays, most scientific works, and all text-books, dictionaries, and encyclopedias. Nearly every piece of writing, in

fact, has some explaining to do; here, however, we may consider for a moment pure exposition.

6. Now the first thing necessary in order to write a good exposition is to keep in mind the aim—to make the reader thoroughly understand the subject. In selection we must reject everything which does not help to realize this aim. If "The Mechanism of an Automobile" is the subject, we do not need to persuade the reader that automobiles will soon take the place of trolley-cars, or to picture to him an automobile race, or to tell him of an experience on a journey in an automobile from New York to Albany. We must try to explain to him the construction and use of the various parts. In order to do this, very careful attention must be paid to arrangement. We shall need to decide what are the important parts of the mechanism, and then the order in which they can be most clearly put before the reader. The proportion of the theme will also depend on its main purpose; the parts that need the most space will be those that are most important for a clear understanding of the machine.

7. In every expository theme the general method is the same. Unity can be secured by the selection of material that really explains; Coherence, by a clear and logical division and arrangement; and Emphasis, by giving greater space to the parts more important in explanation. The student can also make use of the methods of developing ideas that we studied in the last chapter. He will need to define carefully all terms that might puzzle the reader, to amplify by supplying de-

tails and particulars, and to illustrate by means of examples and comparisons. No exposition is likely to be clear without a good deal of illustration.

8. Let us see how some of these means of explaining well can be applied to themes of two paragraphs. The following plans illustrate various methods of arrangement.

1. CANNING PEACHES

First Paragraph. Preparations.
Second Paragraph. The Process.

2. A GOOD NOTE-BOOK

First Paragraph. Mechanical Requirements: size, margins, penmanship, headings, index.
Second Paragraph. Contents: what should be put in, what left out, illustrated by a note-book on American History.

3. SLANG

First Paragraph. Definition: since the term is used vaguely, careful restriction and explanation of its meaning are necessary.
Second Paragraph. Illustration: examples that will illustrate every point of the definition.

4. THE CHARACTER OF MACAULAY

First Paragraph. Various Noteworthy Traits: kindness, good-humor, freedom from vanity, generosity, love of reading.
Second Paragraph. The Most Prominent Trait: enthusiastic energy.

The first two plans would be developed largely by means of specific details; in the third, definition and il-

lustration are separated; in the fourth, some of the traits in the first paragraph should be illustrated by examples, and the prominent trait to which the whole of the second paragraph is given should be fully illustrated. In each case the matter might have been condensed into a single paragraph; but the division into two is in the first three cases natural and logical, and in the fourth case it gives emphasis to an important part of the theme. In all four cases, it will be observed, the division and the arrangement of the plan are in accord with the writer's purpose—to explain the subject.

9. Argument, in its typical form, deals with a question. The writer has come to some conclusion in regard to the question and endeavors to bring his readers into agreement with him. His conclusion is the subject of his theme and can be put into the form of a proposition,—this is so, or, that ought to be so; as, for example, "Imperialism is a menace to our institutions," or, "More attention should be paid to the teaching of rhetoric in our schools." Since the writer is trying to convince his readers of the truth of a proposition, he must make his ideas entirely clear to them; consequently an argument almost always requires exposition. The writer should, indeed, ask himself at the start if his proposition is perfectly clear. Can each term of the proposition be exactly defined in a way that will be accepted by the reader? In the two propositions just instanced, there would be considerable difficulty in arriving at such definitions. "Imperialism" is a vague term, having different meanings to different

people; in using such a term, the writer is likely to spend his time in discussing its meaning instead of advancing proofs for his proposition. So, too, "our schools" and "the teaching of rhetoric" are vague, for the writer probably has in mind a certain class of schools and a particular kind of teaching. The attempt to secure an impartial and clear proposition will usually lead to a consideration of the origin of the question. It may turn out, for instance, that the writer chose the first proposition because he was interested in affairs in the Philippines. "Our policy in the Philippines," then, could be substituted for "Imperialism," and would prove much easier to define in a way that every reader would accept. The second proposition also may have been suggested by certain definite facts which led the writer to believe that more instruction should be given in theme-writing in his own school. This last proposition is clear and debatable. In every argumentative theme, then, the first steps are expository,—to put the subject in the form of a proposition; to define the terms of this proposition in a way acceptable to all readers; and to make sure that it is what we really want to argue about.

10. The problems of selection, arrangement, and proportion in long arguments, such as lawyers' pleas and treatises in support of scientific theories, need not receive our attention here. They require a full discussion of the kinds and values of evidence and of the various ways of arranging it. In short themes we are usually presenting only a fragment of an argument, one or two reasons for or against a proposition. Here,

however, as in longer compositions, care should be taken to select only those reasons that are convincing and to answer only those objections that are important. In arranging our material, we must also be careful to complete the discussion of each proof before going on to the next; and if we come to any conclusion, we must state it distinctly either at the beginning or the end of the theme.

11. The varieties of arrangement are considerable even in short themes. The selection from Carlyle on page 59 is a good example for the arrangement of a single paragraph, and the following outlines illustrate a few of the many ways of arranging argumentative themes of two paragraphs:

1. *Title:* One need of our high school.
   Proposition: More time should be spent on English composition in this school.
   First Par. Because practice in writing themes is of practical value in life.
   Second Par. Because it trains the mind in observing and thinking.

2. *Title:* Where should I go to college?
   Question: Is it more advantageous to attend college in this city or away from home?
   First Par. Practical and social advantages in remaining at home.
   Second Par. Educational advantages of the college here compared with those elsewhere.

3. *Title and Question:* Should arbitration be compulsory?
   First Par. Some objections answered.
   Second Par. Some reasons why it should be compulsory.

Each theme should begin with some explanation of the subject. In the first the conclusion can perhaps be best stated at the beginning; in the second and third it will come, as is more frequently the case, at the end. The various paragraphs should be developed by means of proofs combined with examples and details.

12. Many argumentative themes contain a greater proportion of exposition, perhaps enough for an entire paragraph, as in the following plan:

Title: OUR NEGLECT OF ATHLETICS.
Proposition: Athletics in this school should be well supported by the students.
First Par. Exposition: the present condition of athletics; lack of support by students in subscriptions; attendance and enthusiasm at games.
Second Par. Argument: reasons why students should support athletics.

Here the exposition serves naturally as an introduction to the argument. The first paragraph can be developed by means of explanation, particulars, and examples; the second, by proofs and details.

13. In this chapter we have dealt with two of the four forms of written prose, Exposition and Argument. These are both directed mainly to the reader's intellect: the first aims to make the writer's ideas clear; the second, to convince the reader of their truth. The writer should keep these aims in mind and let them govern his work of selection, arrangement, and proportion. We have considered these problems in the case of themes of two paragraphs. The writer can avail himself of

the guidance of the three Principles of Composition and of the methods of developing topic-sentences; but, with all this aid, he will have to exercise care in the division of his subject and the arrangement of the parts if his theme is to be either clear or convincing.

EXERCISES

Theme for Tuesday May 17

I

1. Examine the articles in a recent magazine. Under which of the four kinds of writing would you classify each?

2. Of the books that you have read in the course in English literature, which are expositions, which arguments?

3. In writing on one of the following subjects, decide whether your theme shall be of one or two paragraphs; an exposition, argument, description, or narrative: Two Pp. th

1. What Books I would Buy with Ten Dollars.
2. Benefits from the Study of Latin.
3. Foods that Contain Starch.
4. An Interesting Conversation;—give the substance of what the speakers said.
5. Some idea which you tried to express in conversation with some person and failed;—an explanation for that person.
6. How I Earned a Dollar.
7. Sheridan's Ride.
8. A Deserted Farm-house.
9. Washington was even Greater as a Statesman than as a General.
10. An Objection to Fraternities.

4. Write an exposition of two paragraphs on one of the following subjects, planning the theme by paragraphs before beginning to write:

1. Golf for Girls.
2. How to Take a Photograph.
3. Evils of Strikes.
4. Popular Songs.
5. The Game of Golf;—for some one who has never seen it played.
6. The Duties of the Mayor of this City.
7. The Character of Malvolio in "Twelfth Night."
8. Learning to Swim.
9. How Food is Digested.
10. The Electoral College.

5. Write an argument of two paragraphs on one of the following subjects, first determining how it is to be divided into paragraphs:

1. Are Examinations a Fair Test of Ability?
2. Courses in Manual Training should be Given in the High School.
3. Some Excuses for Slang.
4. Reasons for Restricting Immigration.
5. Public Libraries should be Opened on Sunday.
6. Rebecca versus Rowena.

6. Write a theme of two paragraphs on one of the following topics, according to this general plan. 1. Define roughly. 2. Divide into two or more classes. 3. Illustrate by examples. 4. Give final definition or estimate.

1. Slang.
2. Class-spirit.
3. Tact.
4. Good-breeding.
5. Gossip.
6. Literature.
7. Culture.
8. Success.

7. Rearrange the following sentences so that they will form a coherent exposition of one paragraph. The topic is, Physical Training in the Old College and the New. 1. Sum up the paragraph in a single sentence. 2. Classify the sentences in three groups (or at least two); the members of each group being closely connected in thought. 3. Arrange the sentences of each group. 4. The order in which the three groups combine to make up the paragraph should now be apparent. 5. What is the order of thought which the sentences follow? Do they make a perfectly coherent paragraph?

1. It is fast becoming as much a man's duty to take proper care of his body as it is to cultivate his reason.
2. Physical vigor has therefore acquired a practical significance which it never had before.
3. Most colleges have been forced to provide the opportunity for some kind of physical training.
4. The old idea of education was that a youth could obtain all the benefits of a college training from books.
5. A college simply represented study and books.
6. Education, crystallized along conventional lines, was confined mainly to men entering the professions of law, medicine, and divinity.
7. The value of a sound body was recognized in theory, but in practice no systematic method of obtaining it seemed to be thought necessary.
8. Now all this is changed.
9. The dominating note underlying courses of study for undergraduate students is, before all else, the production of enlightened citizens.
10. Many of the professions now require the higher education as a foundation, and the majority of subjects taught have been placed on college catalogues within a few years.

11. The modern college is obliged to take into account the demands of commerce, and the applications of science to the well-being of man.

8. The following extract is given with an analysis which may serve as an example for analyses of expository selections by the class, and also as an example of the way in which a theme may be carefully planned.

THE FOCUS OF ENGLISH PROSE

The focus of English prose is now to be sought in the periodical press. Articles in newspapers are written by men of the highest education, men of literary culture and of good social tone; these writings are the most widely read of all that is written, and they undoubtedly represent, in the broadest sense of the word, the current standard of English Prose.

I am not saying that they furnish the finest or most perfect specimens; that is a different matter. They are written off-hand; they are printed, circulated, and have passed into the region of old almanacs, long before the time when the student of leisure would be thoughtfully reviewing his composition. They are limited in aim to the present; they are limited in compass by the exigencies of the publication, insomuch that a subject cannot receive full development and expansion in them; there is so much interruption in the conditions of their production that the writer has not opportunity to pursue his thought to that maturity wherein the mind kindles and glows with creative heat. Even should any particular subject happen to be so near to the heart of the writer that something of this enthusiasm occurs to him, he is required by the very character of his office to control feeling and to maintain almost judicial reserve in the manner of his diction. Hence it comes to pass that the highest efforts of prose are out of the journalist's reach, and when we say that the focus of prose is now in the newspapers, we confine our view to that

average standard of prose which is naturally within the function of journalism.

It is only after long incubation that the mind of an author warms to his thought in such a manner as to bring out the fullest and best expression of which his genius is capable, and therefore it is only in the more deliberate and matured productions that we can expect to find the highest specimens of English prose. But in the rapidly written leader of the best daily papers, we certainly find these three things, the standard pitch of elevation, the most perfect exhibition of lucidity, and the modern art of grouping discourse in paragraphs.

JOHN EARLE: *English Prose.*

ANALYSIS

FIRST PARAGRAPH.

First Sentence. Topic stated: "The focus of English prose is now to be sought in the periodical press."

Second Sentence. Topic developed by means of Explanation, Repetition.

SECOND PARAGRAPH.

First Sentence. Topic stated: This does not furnish the finest or most perfect specimens.

Second Sentence. A cause for the topic: For articles in the papers are hastily written.

Third Sentence. Causes: For they are limited in aim and compass to present needs, and their production is interrupted.

Fourth Sentence. Cause: For enthusiasm is subordinated to judicial reserve.

Fifth Sentence. Topic restated with conclusion expressing the converse:—but does furnish the average standard of prose.

THIRD PARAGRAPH.

First Sentence. The negative side of the topic: The best prose is found only in deliberate and matured productions.

Second Sentence. The positive side of the topic: In newspapers we find the standard of elevation, lucidity, and skilful paragraphing.

THE WHOLE SELECTION can be summarized in a single sentence which will indicate its structure: The periodical press furnishes the focus of English prose (Par. 1); not of the most perfect specimens, but of the average standard of prose (Par. 2); not of the deliberate expression of genius, but of lucidity and the art of paragraphing (Par. 3).

II

9. Write a paragraph describing a picture in your school or one that you are familiar with: *e. g.*, the portrait of some distinguished man, Washington, Jackson, Lincoln, Hawthorne, Emerson. These themes are to be read and criticized by the class, and the best selected. What qualities distinguish the best? What rules can you suggest for the selection, arrangement, and proportion of material in descriptions?

10. Examine the illustrations (or a single illustration) accompanying a narrative article in a magazine. Without reading the article, write a short theme of two or three paragraphs relating the story suggested to you by the pictures. The best of these themes are to be selected and their merits analyzed, as in Exercise 9. What rules can you suggest for the selection, arrangement, and proportion of material in narratives? How do these rules differ from those suggested for descriptions?

11. Some of the themes written in Exercises 9 and 10 should be revised or rewritten after studying Chapter 8. Or themes on similar subjects may then be written and compared by the student with these earlier themes.

CHAPTER VIII

THEMES OF TWO PARAGRAPHS—DESCRIPTION AND NARRATIVE

1. Description and Narrative may be classed together as appealing to the feelings rather than to the intellect. An exposition on "Base-ball" would explain how the game is played, the implements used, the arrangement of the field, and the duties of the players. A reader would understand all this, but experience little feeling. As soon as you begin, however, to write a description or a narrative about a base-ball game, you appeal to the reader's feelings. If you describe the scene at the beginning of the game, he sees the picture in his imagination, hears the cheers, and feels the enthusiasm; if you narrate skilfully the progress of the contest, he becomes almost as much interested as if he were present. In both kinds of writing the words convey to the reader a series of impressions or images; but Narrative represents a succession of actions, while Description aims to suggest mental pictures in which action is only incidental.

2. Description is found by itself less often than in combination with the other forms of writing. It is hardly possible to write a story without describing

some person or scene, or to explain a general idea, such as " base-ball " or " courage," without describing a particular example. In practice, however, in themes of one or two paragraphs, it will be well to try pure description. For this very different material must be selected from that required for Exposition or Argument, since the purpose is different. The details in the description of a person or a landscape should be those that will suggest pictures to the reader's mind, and hence those that have caught the writer's eye and stirred his imagination. The writer's purpose, however, may be to suggest either what every one can see in an object or only what he himself sees and feels. Thus a description might deal with the most obvious features of a city, with its situation, plan, divisions, streets, manufactories, and public buildings; or with the impressions made on the writer as he passed through it on a train. The first would be objective, the last subjective. Thus Gibbon's description of the harbor of Constantinople in Chapter 5 presents such details as any one might observe, and is objective; while Hawthorne's description of the orchard (Chapter 1 Exercise 3) deals with impressions that only he received, and is subjective. A writer must see for himself and describe for himself, but the amount of personal feeling and fancy that he puts into his impressions may vary greatly. In any case he can give only a few of many details, and he must select those that seem most characteristic, either of the object as it appears to every one, or of the impressions it makes on him.

3. In the selection of details, a writer must also keep in mind the limitations of words in suggesting mental pictures. Many things can be presented by means of a photograph much better than by words, and there is no use in trying to compete with the camera at its own work. In the picture of a person, for example, the camera shows accurately the size, shape, and position of the features, the curve of the nose, the length of the eyebrows, the way the hair is arranged, and hundreds of other details. A mere enumeration of such details in words might be useful in identifying the person, but would give no suggestion of the face. A page of such details, and you remember three or four; a glance at the photograph, and the face is before you. Words can do some things, however, that a photograph cannot. They can suggest colors, sounds, odors, and motions of all sorts. Moreover, they can not only enumerate details that will identify a person, they can suggest many thoughts and feelings about the face that a photograph would fail to arouse. The color of the eyes and complexion, the way of talking, the manner of scowling or smiling, the air of thoughtfulness, the feeling of respect or liking or distrust which the face creates—such are details that can be well conveyed in words. Most suggestive of all are details of motion and feeling.

4. We have, then, two general rules for the selection of details; first, take those that are characteristic of the object described or of our feeling toward it; second, take, as far as possible, those that a photograph could not give. A third rule may be added. In any descrip-

tion introduce some things that are characteristic of the whole. In a description of a face, for instance, we should try to suggest not merely a number of details, but the whole face.

5. How are the details to be arranged? Some definite order must be adopted if a theme is to be coherent, but evidently one cannot usually make logical divisions as in expositions, or often follow a chronological order as in narratives. When there is any chance for a chronological order, it had better be adopted, as in the impressions of a city received while passing through it on a train. In every case a point of view must be taken, indicated, and maintained. You may view the city from a train, or from a neighboring height, or as a resident who walks daily in the street, but when you have taken a point of view you must not change it unless you plainly indicate the change to the reader. The point of view may at once suggest a plan. In some cases a writer can follow the order of things in space, then there should usually be some indication of the framework on which the details are to be placed; thus Victor Hugo supplies a framework for his elaborate description of Waterloo by comparing the battle-field to a capital A, and Stevenson gives a sort of mental map of the Bay of Monterey by likening it to a fish-hook. In other cases a writer may begin with the first vague impression and go on with the more vivid details that follow, as in the description of the interior of a factory. In others, as a busy street scene, he may begin with a number of details and end with the general impression

of the whole. One direction, which applies to other kinds of writing, will apply here. Proceed from the known to the unknown, from the near to the remote, from the simple to the complex, from fact to fiction. Thus, in a description partly objective and partly subjective, a writer would naturally proceed from things that every one could see to those that excite his personal attention and feeling.

6. The arrangement must also be governed by requirements of Emphasis in order that the various details may have a unity of effect. This may be aided by a similarity in the suggestiveness of the different details, as in the paragraph from Carlyle's description of Coleridge in Chapter 17, or by a final sentence summing up the impression made by the preceding details, as in the paragraph from Dickens on page 55, but in any case it requires the subordination of merely accessory details and emphasis of the most characteristic. If a description is to be well proportioned, the writer must have clearly in view the chief impression that he wishes to convey to the reader, and dwell on those details that assist in producing the desired effect.

7. The meaning of these directions can be fully understood only by means of a careful examination of many good descriptions, in recent magazines and books as well as in the works of recognized masters, like Stevenson, Ruskin, and Carlyle. The following selection is from an article describing a cross street in upper New York by the simple plan of tracing its course from the East Side to the Hudson River. These

two paragraphs describe the intersection of the cross street with Fifth Avenue.

As each of these succeeding avenues is crossed with its rush and roar of up-town and down-town traffic, the neighborhood is said to be more "respectable," meaning more expensive; more of the women on the sidewalks wear hats and paint, and there are fewer children without shoes; private houses are becoming more frequent; babies less frequent; there is more pretence and less spontaneity. The flats are now apartments; they have ornate hideous entrances, which add only to the rent. . . . So on until here is Madison Avenue and a whole block of private houses, varied only by an occasional stable, pleasant, clean-looking little stables, preferable architecturally to the houses in some cases. And here at last is Fifth Avenue; and it seems miles away from the tenements, sparkling, gay, happy or pretending to be, with streams of carefully dressed people flowing in both directions; New York's wonderful women, New York's well-built, tight-collared young men; shining carriages with good-looking horses and well-kept harness, mixed with big, dirty trucks whose drivers seem unconscious of the incongruity, but quite well aware of their own superior bumping ability. Dodging in and out miraculously are a few bicycles. . . . And now when the other side of the avenue is reached the rest is an anti-climax. Here is the tradespeople's entrance to the great impressive house on the corner, so near that other entrance on the avenue, but so far that it will never be reached by that white-aproned butcher boy's family—in this generation at least. Beyond the conservatory is a bit of back yard, a pathetic little New York yard, but very green and cheerful, bounded at the rear by a high peremptory wall which seems to keep the ambitious brown stone next door from elbowing its way up toward the avenue.

These next houses, however, are quite fine and impressive, too, and they are not so alike as they seem at first; in fact, it is quite remarkable how much individuality

architects have learned of late years to put into the eighteen or twenty feet they have to deal with. The monotony is varied occasionally with an English basement house or a tall wrought iron gateway, and a hood over the entrance. Here is a white colonial doorway with sidelights. The son of the house studied art, perhaps, and persuaded his father to make this kind of improvement, though the old gentleman was inclined to copy the rococo style of the railroad president opposite. . . . Half-way down the block, unless a wedding or a tea is taking place, the street is as quiet as Wall Street on a Sunday. In the rear can be seen the streams flowing up and down Fifth Avenue.

SCRIBNER'S MAGAZINE, NOV., 1900: *The Cross Streets of New York. Jesse Lynch Williams.*

Note the careful selection of details; how characteristic they are of the scene; how suggestive of a variety of feelings, and how they unite to give an impression of the contrast between the lively, well-to-do appearance of the avenue and the quiet of the cross street.

8. In the following selection from "Lorna Doone," particular attention is paid to the point of view.

GLEN DOONE

. . . And so at last we gained the top, and looked forth the edge of the forest, where the ground was very stony and like the crest of a quarry; and no more trees between us and the brink of the cliff below, three hundred yards below it might be, all strong slope and gliddery. And now for the first time I was amazed at the appearance of the Doones' stronghold, and understood its nature. For when I had been even in the valley, and climbed the cliffs to escape from it, about seven years agone, I was no more than a stripling boy, noting little, as boys do, except for their present purpose, and even that soon done with. But now, what with the fame of the Doones, and

my own recollections, and Uncle Ben's insistence, all my attention was called forth, and the end was simple astonishment.

The chine of highland, whereon we stood, curved to the right and left of us, keeping about the same elevation, and crowned with trees and brushwood. At about half a mile in front of us, but looking as if we could throw a stone to strike any man upon it, another crest just like our own bowed around to meet it; but failed by reason of two narrow clefts, of which we could only see the brink. One of these clefts was the Doone-gate, with a portcullis of rock above it, and the other was the chasm by which I had once made entrance. Betwixt them, where the hills fell back, as in a perfect oval, traversed by the winding water, lay a bright green valley, rimmed with sheer black rock, and seeming to have sunken bodily from the bleak rough heights above. It looked as if no frost could enter, neither winds go ruffling—only spring and hope and comfort breathe to one another; even now the rays of sunshine dwelt, and fell back on themselves, whenever the clouds lifted; and the pale blue glimpse of the growing day seemed to find young encouragement.

RICHARD D. BLACKMORE: *Lorna Doone.*

The first paragraph has some narrative details, but is descriptive in purpose, determining the point of view and the feeling of the observer. The second paragraph begins with a description of size and form, taking details in their order in space, and ends with the general impression produced by the sight of the valley.

9. In Narrative we are dealing with actions and trying to make the reader feel about them as if they were real. A narrative may relate not only what was done and who did it, but also where it happened and why it

happened; so it may include Description and Exposition. It may deal with real or imaginary actions, with fact or fiction. A newspaper item giving an account of a murder, the novel "Huckleberry Finn," a history of the Civil War in twenty volumes, the Book of Ruth, are all narratives. With the various methods of construction in long narratives we have no concern at present, but some of the essential problems can be illustrated in themes of a paragraph or two.

10. In selecting material, the student must draw from his reading and experience. Even in fiction he must base what he imagines on what has really happened. In the simplest narrative, such as a short theme on "A Shopping Trip" or "A Day's Outing," there are a great number of happenings to draw from. In a two-paragraph theme on "A Shopping Trip," it would be impossible to relate one tenth of the things done and seen and heard. Such an enumeration would indeed prove tiresome and ineffective. Every narrative must be a simplification of experience, a selection of the most important and interesting events. The principle of Unity requires that these should all be connected with the subject of the theme, and, as in the other kinds of writing, the exact determination of the subject is sometimes half the work of selection. In the theme on "A Shopping Trip," perhaps the writer wishes to tell of her difficulties in finding a Christmas present for a friend. Or, if the entire theme is not to deal with the purchase of the present, that is the objective point, the goal toward which the other events tend. So in a

theme on "The Battle of Santiago," the objective point would be the destruction of the Spanish fleet. In a short narrative, then, it is necessary to determine exactly what the subject is, to decide on an objective point, and to select details that are important and interesting and that lead directly to the objective point.

11. This objective point will aid in the work of proportion and arrangement. The importance of particular events and the amount of space they are to receive will be determined by their relation to their objective point. Minor incidents of heroism in the battle of Santiago will receive no place in a theme of a few paragraphs that must center on the destruction of the Spanish fleet. In arrangement a chronological order can usually be followed, but there will be some difficulty in deciding at what time to begin and end. Generally a narrative should end at the objective point or shortly after, and should begin early enough to make clear the series of events leading to that point, and no earlier. The theme on "The Battle of Santiago" might well begin with the morning of that battle; the one on "A Shopping Trip," with the first attempt to buy the present. In narrating the events from beginning to end, a writer must make sure that he keeps on the road and that he progresses rapidly. His road leads straight ahead to the objective point; the various events can be told in the order in which they occurred; since he is dealing with actions, his theme should have action, movement, and life.

12. Two or three means may be mentioned by which

stories acquire movement and life, which, though they are especially applicable to fiction, may be used as well in narratives of fact. A writer often finds it an aid in concentrating his imagination on the events and persons to tell a story in the person of one of the actors. Thus, the narrative of a sortie in the Japanese-Russian war might gain in reality for both writer and reader if told by an imaginary participant, and the whole character of the story would be affected by the choice of this narrator, whether Russian or Japanese, a soldier or an officer. Again, the interest of a story is increased if the reader can be kept in doubt concerning the outcome of some events, or can be led to anticipate an opposite outcome; so, as each new danger is encountered, the reader should be kept in suspense in regard to the fate of the Japanese detachment, and even be led to expect its destruction. This element of suspense is found in all effective narratives, and suspense followed by surprise in most lively ones. More important still is the element of climax, the increasing of interest until the very end; so the difficulties and dangers of the Japanese might increase until the moment of their final triumph. In the presentation of character as well as in the narration of events, or indeed in any kind of writing, the last impression is likely to be the strongest, and the writer should so present his incidents as to excite and accumulate the reader's interest up to the moment of highest interest, the objective point.

13. The surest way for the student to learn how to select and arrange his materials and to endow them

with the diversity and animation of life is to study the best narratives of literature. The Old Testament is full of short narratives which are wonderful examples of the rejection of unimportant details and the effective simplification of experience. Models more closely suited to themes can be found in Jane Austen, Dickens, Thackeray, Hawthorne, and many more recent authors. The student should not try to follow them closely, but from chapters here and there he may gain many hints in regard to his treatment of similar topics. The opening chapters of "The Vicar of Wakefield" might suggest a method for describing the life of a family of his acquaintance; or Arthur's experience at the theater in the fourth chapter of "Pendennis" might suggest some ideas for a theme on "A Day at the Circus." Recent works by John Fiske, Woodrow Wilson, Senator Lodge, and President Roosevelt will serve as guides in historical narrative.

14. Some of the problems can be studied in a theme of two paragraphs on "A Day's Outing." Last summer you and a friend spent an enjoyable day in tramping. As you recall the events of the day, two or three stand out from the rest—the meeting with the gipsies, the swim in the river, and the excellent supper that followed. These must receive a large portion of your space, and in so short a theme the other events must be strictly subordinated to them. As the swim and supper came at the end of the day, they may well serve as the objective points of the narrative. The plan might be as follows:

First Par. An early rising—breakfast—tramping over the hills—through the woods—the main road again—a gipsy camp.

Second Par. A scanty dinner at a farm-house—the heat in the valley—difficulty in finding lodging for the night—at last hospitably received—a swim in the river—supper.

In the first paragraph the details lead naturally in the order of time up to the meeting with the gipsies. The account of this makes a break in the narrative and affords a place for paragraphing. The second paragraph leads on to the objective point of the story—the swim and supper.

15. In this theme there would be some description of the gipsy camp and the swim, and in any narrative there is likely to be considerable description. On the other hand, in themes largely descriptive, narrative is very useful in supplying the essential quality of movement. Sometimes a narrative paragraph supplies an introduction for a description; in other cases a thread of narrative serves as an outline on which can be placed many descriptive details. Narrative is also often found in combination with exposition. The following outline indicates one of the many ways in which the two forms may be united in short themes:

THE EARLY LIFE OF LINCOLN

First Par. Narrative of the events.

Second Par. Exposition of the ways in which this life prepared him for the presidency.

16. In this chapter we have dealt with the two remaining forms of prose, Description and Narrative.

Both appeal largely to the imagination and the feelings; the first aims to suggest mental pictures, the second to represent events. In each the writer must select from a vast number of details a few that are important, characteristic of the subject, and suited to the aim of the particular form of prose. These should be arranged in chronological order when possible; and in all cases they must be so arranged as to subordinate minor details and to bring into prominence the most important and suggestive.

EXERCISES

I

1. Select descriptive passages in the first chapters of "The House of the Seven Gables," "Ivanhoe," "Silas Marner."

2. In writing descriptions of one or two paragraphs on one of the following topics, decide what is your point of view; what general impression you wish to convey; what details you will use.

1. Phœbe. ("The House of the Seven Gables.")
2. A Crowd of People.
3. A Visit to a Sugar-camp.
4. Description of a Picture.
5. A Dandelion.
6. An Interesting Advertisement.
7. Street Musicians.
8. Cedric's House. ("Ivanhoe.")
9. One of the Pictures in Goldsmith's "Deserted Village."

3. Write a theme of one or two paragraphs, taking pains to give details of color, sound, light, odor, motion, on some portion of the town in which you live—a street corner, a park, an alleyway, a collection of stores, a railway crossing.

4. Write a theme of two paragraphs, using this general outline: 1. General impressions. 2. More specific impressions. 3. The most characteristic detail.

Two ¶. Theme Description

1. An Old Farm-house.
2. Our School Building.
3. The Picture of a Battle.
4. The Theater before the Curtain Rises.
5. A Shop Window.
6. The Most Interesting Person I Have Seen in a Month.
7. The View from My Window.
8. The Circus Parade.
9. My First Impression of High School.
10. Our Back Yard.
11. The Park on a Holiday.

5. On the following subjects, in themes of two paragraphs, adopt this arrangement: 1. Size, shape. 2. Specific impressions in their order in space. 3. General impression. (Compare the description of the Doone valley on pages 90, 91.)

1. The City from a Height.
2. The Public Square.
3. A Public Building.
4. My Room.
5. A Street.
6. A Star-fish.

7. A Dwelling-house;—for a person who wishes to rent it.
8. An Old English Castle;—as seen in "Ivanhoe."
9. An Attractive Magazine Cover.

6. Write a theme of two paragraphs on one of the following subjects, grouping a large number of details so as to suggest the whole.

1. The Sitting-room;—written for one away from home so as to suggest the family traits.
2. The Happiest-looking Girl in the Class.
3. My Impressions of a Concert.
4. A Rainy Day.
5. My New Dress.
6. The First Battle of Bull Run.
7. The Ragman.
8. Lake Erie;—for a person who lives near the ocean.
9. The Ocean;—for a person who has never seen it.
10. An Orange;—for a person who has never seen one.

7. Class-room Exercise. (*Fifteen minutes.*) Write a report for a newspaper of some recent event that has interested you.

8. Write a theme of one or two paragraphs on some experience of your childhood which remains clear in your mind.

9. Write a narrative of two paragraphs on one of the following topics:

1. Perry's Victory;—as related by one of the sailors.
2. Moses at the Fair. ("The Vicar of Wakefield.")
3. The Attack on the Castle of Front de Bœuf. ("Ivanhoe.")
4. The Trial by Combat. ("Ivanhoe.")

5. An Evening with Mr. and Mrs. Micawber. ("David Copperfield.")
6. The Story of Evangeline;—not over 300 words.
7. The Surrender at Appomattox;—as witnessed by a soldier in the Confederate army.
8. The Death of Uncas. ("The Last of the Mohicans.")
9. At a Coffee-house with Mr. Spectator.
10. How I Amused Myself on an Idle Day.
11. The Day after Thanksgiving.
12. An Act of Courtesy.
13. A Fox Hunt.
14. A Try for Goal;—an account that would be understood by a person who does not know the game of foot-ball.

10. Topics for Descriptive-Narrative Themes of Two Paragraphs.

1. The Half-mile Run. 2. An Approaching Train. 3. The Widow Truby's Opinion of Sir Roger de Coverley. 4. Speaking My First Piece. 5. The Cotter's Saturday Night;—tell the story in your own words.

11. Topics for Expository-Descriptive Themes of Two Paragraphs.

1. A Character Sketch;—of some person you know. 2. Pine-trees. 3. Character of Leatherstocking. ("The Last of the Mohicans.") 4. Metamorphosis of a Butterfly; of a Frog. 5. An Interesting Character in History. 6. My Favorite Character in "David Copperfield." 7. The Real Shylock. 8. Our Debating Society.

12. Bring into class a selection of not over three paragraphs which seems to you an excellent description; another which seems an excellent narrative. Make a

list of reasons for the excellence of each. The works of Stevenson, Ruskin, Hawthorne, or current magazine articles will furnish examples.

13. Analyze and criticize the selections chosen in Exercise 12 and themes written for the class according to this general outline:

1. Selection.
2. Arrangement.
3. Proportion.

Develop this plan of criticism for a description; for a narrative.

14. Rearrange the following sentences so that they will make a coherent and emphatic description. The subject is, the view seen by the lime-burner. Note that the sentences give us the point of view, the time of day, and various details of the village, the mountains, and clouds. In rearranging, remember that the natural order is to proceed from the known to the unknown, from what is near to what is remote, from what is clear to what is indistinct, from matters of fact to matters of the imagination. The reader has been told something about the lime-burner and little Joe in preceding paragraphs.

1. The early sunshine was already pouring its gold upon the mountain-tops, and though the valleys were still in shadow, they smiled cheerfully in the promise of the bright day that was hastening onward.
2. Old Graylock was glorified with a golden cloud upon his head.

3. Earth was so mingled with sky that it was a day-dream to look at it.

4. The lime-burner issued from the hut, followed by little Joe, who kept fast hold of his father's hand.

5. The tavern was astir and the figure of the old, smoke-dried stage-agent, cigar in mouth, was seen beneath the stoop.

6. Every dwelling was distinctly visible; the little spires of the two churches pointed upwards, and caught a fore-glimmering of brightness from the sun-gilt skies upon their gilded weather-cocks.

7. Stepping from one to another of the clouds that rested on the hills, and thence to the loftier brotherhood that sailed in air, it seemed almost as if a mortal man might thus ascend into the heavenly regions.

8. Scattered likewise over the breasts of the surrounding mountains, there were heaps of hoary mist, in fantastic shapes, some of them far down into the valley, others high up towards the summits, and still others, of the same family of mist or cloud, hovering in the gold radiance of the upper atmosphere.

9. The village, completely shut in by hills, which swelled away gently about it, looked as if it had rested peacefully in the hollow of the great hand of Providence.

15. After reading the following extract from Stevenson, note down immediately in thirty words the impressions that remain in your mind. A comparison of the notes made by different members of the class will indicate what impressions are most vividly conveyed by the selection. After a more careful examination, analyze the description according to the outline given in Exercise 13, taking care to answer the following questions: What is the plan? How is the matter divided into paragraphs? What words and phrases give images of color? of sound? of motion? What figures give the

most vivid mental pictures? From what poem is a quotation taken? What suggestiveness has this quotation? Is use made of suspense? of climax?

ACROSS THE LOZÈRE

The track that I had followed in the evening soon died out, and I continued to follow over a bald turf ascent a row of stone pillars, such as had conducted me across the Goulet. It was already warm. I tied my jacket on the pack, and walked in my knitted waistcoat. Modestine herself was in high spirits, and broke of her own accord, for the first time in my experience, into a jolting trot that sent the oats swashing in the pocket of my coat. The view, back upon the northern Gevaudan, extended with every step; scarce a tree, scarce a house, appeared upon the fields of wild hill that ran north, east, and west, all blue and gold in the haze and sunlight of the morning. A multitude of little birds kept sweeping and twittering about my path; they perched on the stone pillars, they pecked and strutted on the turf, and I saw them circle in volleys in the blue air, and show, from time to time, translucent flickering wings between the sun and me.

Almost from the first moment of my march, a faint large noise, like a distant surf, had filled my ears. Sometimes I was tempted to think it the voice of a neighboring waterfall, and sometimes a subjective result of the utter stillness of the hill. But as I continued to advance, the noise increased and became like the hissing of an enormous tea-urn, and at the same time breaths of cool air began to reach me from the direction of the summit. At length I understood. It was blowing stiffly from the south upon the other slope of the Lozère, and every step that I took I was drawing nearer to the wind.

Although it had been long desired, it was quite unexpectedly at last that my eyes rose above the summit. A step that seemed in no way more decisive than many other steps that had preceded it—and, "like stout Cortez when,

with eagle eyes, he stared on the Pacific," I took possession, in my own name, of a new quarter of the world. For behold, instead of the gross turf rampart I had been mounting for so long, a view into the hazy air of heaven, and a land of intricate blue hills below my feet.

R. L. Stevenson: *Travels with a Donkey in the Cévennes.*

II

16. In the description of Glen Doone, on pages 90, 91, what words do you not understand? What words are used in an unusual way? What constructions are unusual? What reason for this quaintness of language?

17. Make a plan for a theme of four or five paragraphs,—to be criticized in class.

18. Note the sentences of the first three selections in Chapter 6. Which seem to you especially well constructed? Do they observe the principles of composition? By what means?

CHAPTER IX

LONGER THEMES—THE PLAN

1. The study of themes of one or two paragraphs has led us to the composition of longer themes. In the four succeeding chapters we are to study the planning, development, and paragraphing of themes of some length. In considering these stages of construction, we must not, however, forget that every step is to be determined by the writer's purpose. What we have learned in regard to the aims and methods of the four forms of prose will, therefore, be as constantly applicable in long themes as in short ones; and in every theme we shall need to vary and adapt the processes of composition in order to suit the purpose of the theme, whether expository, argumentative, descriptive, or narrative. Nevertheless these varying purposes are really but developments of the main purpose of composition,—to express our ideas with clearness and force; and much that can be said of planning, paragraphing, or any other process, can be readily applied to all four kinds of writing.

2. A composition must have a plan. In the case of a very short theme, the student may be skilful enough to make the plan in his head; but in all long themes, and most short ones as well, he will find it helpful to write

the plan out carefully as the first step of composition. The work of selecting and arranging the material is often half the job. Half the time, then, that one has for any long exercise may frequently be well spent on the plan.

3. A specific case will illustrate the steps that are necessary in making even a brief and simple plan. We will suppose that from the general topic, "Some Things that I Enjoy," the student has taken "My Enjoyment in Reading" for the subject of a theme of four or five hundred words. If he should jot down the ideas that occur to him on this subject, they might be as follows:

1. Reading is a great pleasure.
2. I forget about everything else and live in the story.
3. I never read many novels until within a year or two.
4. I don't read the newspapers now.
5. I like a story with lots of excitement in it.
6. I don't like love stories.
7. By an open fire on a winter's night is the best place to read in.
8. Especially if you have some apples to eat.
9. When I read a good story, the people are as real as in life.
10. I don't like ghost stories or fairy stories.
11. I often feel as if I were one of the persons in the story.
12. "Treasure Island" is the last book which I greatly enjoyed.
13. Books often give more enjoyment than games.

This list may serve to represent the disordered way in which ideas come into our minds. By the time they are

noted down, the writer probably sees the need of having his purpose clearly defined; in this case, it is largely descriptive,—to picture his own experiences in reading.

4. From these various details, what are to be selected? Every incident, idea, or illustration must be tested by the principle of Unity. The student must ask, is this in accord with my purpose? does this belong to the subject? Now, in describing his enjoyment of a book, number one is of no importance and number four is entirely irrelevant. Number three is not connected with the subject unless he desires to give some history of his growth in the enjoyment of novels, and numbers six and ten are useless unless he wishes to tell what he does not like as well as what he does. Number thirteen is a vague general assertion, not closely connected with "My Enjoyment in Reading." The seven remaining numbers all seem closely connected with the subject. In a similar way the principle of Unity can be used as a practical test in planning every theme. Of the various details that gather in the mind, some will at once appear closely connected with the subject; others wholly irrelevant; and others, on the line. These last must be carefully scrutinized in the light of the writer's purpose.

5. The material is now selected for the theme; the next thing is to arrange it. In the arrangement the principle of Coherence must be the guide. The different parts are to be so placed that their connection will be clear. At a glance it can be seen that some of the ideas are intimately connected with one another: num-

ber seven with number eight; numbers two, nine, and eleven; numbers five and twelve. The parts closely related in thought must be put together in the plan, which will now look something like this:

A. (7, 8.) I like to read by an open fire on a winter night with some apples to eat.
B. (2, 9, 11.) I forget about my surroundings and live in the story. The people in the book are real. I feel that I am one of them.
C. (5, 12.) I enjoy an exciting story, full of adventures, like "Treasure Island."

Perhaps numbers six and ten, not important by themselves, might be brought in under C. At all events, the details are now grouped together under three heads, a great gain in Coherence. Frequently one can determine the main divisions at the start and then arrange details under them. In a theme, for example, on "What Our School Needs," the divisions might be as follows:

1. A Gymnasium.
2. More Books in the Library.
3. An Assembly Hall.
4. A Lunch-room.

In any case, the principle of Coherence requires that the material be grouped under a few main headings.

6. The student can next consider the arrangement of these main headings. Oftentimes an arrangement will occur to him as soon as his ideas begin to gather about a subject. If a chronological order is possible, it may

be adopted. In an account of a picnic, for example, one might note at once a few main heads in their chronological order.

1. The Arrival of Our Party at the Grove.
2. How We Passed the Morning.
3. Luncheon.
4. The Ball Game in the Afternoon.
5. The Return Home.

The order of time can almost always be followed in narratives, and often in descriptions and expositions. In a description of an incoming train, for instance, a writer would naturally begin with the impressions he receives from the train in the distance and follow its course as it comes nearer and nearer. A description of a public square might treat it as seen,—(1) in early morning, (2) at noon, (3) in the afternoon, (4) in the evening. An exposition of a manufacturing process would naturally follow the order of the occurrence of the different operations.

7. When a theme does not deal with events or things that have relations in time, some other order must be sought. A number of arrangements may be recalled that were suggested in our discussion of the different kinds of writing.

1. The order of things in space: e. g., (*a*) from near to distant; (*b*) from right to left; (*c*) from bottom to top; (*Description*).
2. The order of impressions: e. g., (*a*) general to particular; (*b*) vague to distinct; (*c*) from impressions of details to an impression of the whole; (*d*) from fact to fancy; (*Description*).

3. The order of proof: (1) question; (2) proofs; (3) conclusion; (*Argument*).
4. The order of explanation: (1) the thing to be explained; (2) the different parts, in order of their relation in space or the relation of cause and effect; (3) summary; (*Exposition*).

Sometimes the subject-matter will readily suggest divisions in a logical order. Thus in this chapter the main divisions are arranged as follows: (1) Unity, (2) Coherence, (3) Emphasis. In some text-books, however, Emphasis is considered before Coherence. It is not always easy to decide what order of the main divisions is most natural and logical for one's purpose. Enough has perhaps been said to enable you to consider for yourself the arrangement of the three divisions, on page 108, for the theme on "My Enjoyment in Reading." There are only six arrangements possible. Which seems the most natural and logical, the best adapted to the purpose of the theme?

8. So far we have seen that we are to select the material for a theme in accordance with the principle of Unity. Then we must group together ideas that are closely connected and arrange the groups in an evident order, chronological or logical, in accordance with the principle of Coherence. We should not, however, complete the arrangement without the aid of the principle of Emphasis.

9. We have been arranging material as the subject seemed to require, but have not particularly considered the reader. In planning a theme to suit him, we shall

find aid in the principle of Emphasis,—that the most important ideas should be given the greatest space and the most important positions. In the theme on "My Enjoyment in Reading," we have already applied this principle in ruling out several ideas of little or no importance. The student may now consider the relative importance of the three main divisions, A, B, and C, on page 108. The account of the circumstances under which he likes to read (A) is certainly of less importance than the sort of books he likes to read (C), or than—what, in view of the purpose of the theme, seems most important of all—the account of his feelings while reading (B). So in the outline of the theme on "What Our School Needs," on page 108, the need of a new gymnasium will probably seem more important to the writer than the need of a lunch-room. If the gymnasium were treated in a single sentence and the lunch-room given an entire paragraph, the reader would naturally pay more attention to the lunch-room. We must see to it that the reader's estimate of the relative value of our ideas corresponds to ours. This can be accomplished in part by giving the plan good proportion.

10. The principle of Emphasis also suggests that the most important idea be given the best position. We all know people who, in telling a story, invariably give the point away before they come to the end. If they observed the principle of Emphasis, they would save the point until the end. So a well-planned theme will lead the reader step by step to the most important matter. Considerable effort is often required to accomplish this,

for a writer is likely to have his most important idea uppermost in his mind and to be eager to get it on paper. It will make a better impression on the reader if it is well prepared for. Whenever Coherence permits, the material should increase in interest to the end, thus making a climax. At all events, we must avoid giving the reader a tumble from what is interesting to what is much less so. The theme on "What Our School Needs" should certainly end with the need that seems the most important. The theme on "My Enjoyment of Reading" might take this order.

I. (A) Circumstances.
II. (C) Kind of Books.
III. (B) My Feelings.

This is a good order because it is coherent—it passes from the writer's surroundings to his book and then to his feelings. It is also emphatic—it begins with what are accessories to his enjoyment and ends with the essential part of his enjoyment.

11. Let us see how the plan looks after going through the tests of all the principles. Compare it, as a guide to the writer in expressing his purpose, with the rudimentary form on page 106.

I.	(50–100 words.)	I enjoy reading by an open fire on a winter night with some apples to eat.
II.	(100–150 words.)	I must have an interesting novel—not a story of love, ghosts, or fairies, but a story of adventure like "Treasure Island."

III. (250 words.) Then I forget all my surroundings and live with the people of the book and believe myself one of them.

12. This plan is scanty, but is, perhaps, sufficient for a theme of 400 words. A plan for a longer theme is more difficult, but encounters the same problems of selection, arrangement, and proportion, and should follow the same principles. These principles do not dictate exactly how a plan shall be made; they merely furnish practical suggestions. A half-dozen good plans might be made on the same subject; any plan will vary according to the writer's purpose and the character of the readers addressed; but no plan will be the basis for a good composition unless it has Unity, Coherence, and Emphasis.

13. In order to illustrate a plan of a longer theme, this chapter will end with a plan of its contents (beginning with Paragraph 2).

I. (*Paragraph 2.*) Before beginning to write, the student should make a plan of his theme.

II. (*Paragraphs 3, 4.*) In selecting his material he should be guided by the principle of Unity.

From various ideas that present themselves he must eliminate the irrelevant and retain only those that belong to his subject.

III. (*Paragraphs 5, 6, 7.*) In arranging the material he should be directed by the principle of Coherence.

1. Group closely connected ideas together so as to form a few main divisions.
2. Arrange these divisions in a natural order:
   (*a*) either chronological,
   (*b*) or logical, following the order of space, of proof, of impressions, or of explanation.

Between III and IV there is a transitional paragraph,—No. 8.

IV. (*Paragraphs 9, 10.*) In determining the space and position to be given to any division, he should be directed by the principle of Emphasis.

1. Determine the relative value of the ideas and give space to each in proportion to its importance.
2. When possible, let the order be a climax.

V. (*Paragraphs 11, 12, 13.*) There may be several good plans for the same subject, but they must all face these problems, and all should be guided by the principles of composition.

1. A complete plan of a theme of 500 words.
2. A complete plan of this chapter.

EXERCISES

I

1. In the completed plans on pages 112–114, each heading is in the form of a sentence. Of what advantage is this? What advantage is there in the careful numbering of the subdivisions? How does the arrangement of subdivisions on pages 113–114 carry out

the principle of Coherence? Can you suggest any variations in either plan?

2. Make a plan, similar in form to the one on pages 113–114, of Chapter 1 of this book. Make a plan of the chapter on Christmas Eve in Irving's "Sketch Book."

3. Find the main divisions of a recent magazine article; of a column editorial. Make brief plans of each, giving only the main headings.

4. Make plans, with at least three main heads and with subheads under each, for themes of 400–500 words on one of the following, or a similar subject. Several plans on the same subject will be compared and criticized in the class. After your plan has been criticized and rewritten, you may write a theme based on the plan.

1. A Roman House.
2. My First Business Experience.
3. A Deserted Farm.
4. The Mechanism of an Automobile.
5. My Favorite Hero in Fiction.
6. My Favorite Heroine in Fiction.
7. Report of a Sermon or Lecture.
8. Condition of America in 1775. (Burke.)
9. Some Good Points in the Character of Cassius.
10. The Marshmallow Roast.
11. Summer Sports in the Country.
12. How I Furnished My Room.
13. Advantages of Coeducation in College.
14. How I Read the Newspaper.
15. Books that I Read.
16. A blast-furnace.

5. Criticize the following plans. Suggest improvements either in their form or contents.

1. A HARD PULL

I Introduction.
  (*a*) The wonderful Niagara.
II The village.
  (*a*) The inhabitants.
III The trip from the city.
IV The danger.
V The rescue.
  (*a*) The bravery of the men.
VI The reward.

(*For a theme of 600 words.*)

2. A WESTERN TORNADO

I Introduction.
  (*a*) Typical June nights.
II One June night.
  (*a*) Inside.
  (*b*) Outside.
III In the morning.
  (*a*) Peculiarities of different buildings.
IV Conclusion.

(*For a theme of 700 words.*)

3. AN OLD OAK

I Location.
II Appearance.
III The watering-trough.
IV A shady retreat.
V The school-house.
VI The oak in the summer and in the winter.
VII A winter's morning.
VIII Reflections.

(*For a theme of 500 words.*)

4. LOOKING DOWN SHERIDAN ROAD

I Introduction.
  (*a*) Point of view.
II The road.
  (*a*) Appearance.
III Left-hand view.
  (*a*) Path.
  (*b*) Lake.
IV Conclusion.
  (*a*) Effect of the scene.

(*For a theme of 600 words.*)

5. BACHELOR QUARTERS

1. Near B—, live three old bachelors, of Dutch descent.
   (*a*) Their names.
   (*b*) Appearance.
   (*c*) Dress.
   (*d*) Business, keeping bees.
2. In front of their house is a garden;
   (*a*) with the family name written in foliage plants,
   (*b*) and trumpet-vine on gate and path;
   (*c*) here the bees sip nectar.
3. From the garden two paths lead,
   (*a*) the one to the orchard,
   (*b*) the other to the back yard:
      i. the porch.
      ii. the clothes-line.
4. Near by are the beehives,
   (*a*) each one covered with brightly painted pictures.
   (*b*) The inhospitality of the bees contrasted with the hospitality of their masters.

(*For a theme of 600 words.*)

II

6. Bring into the class one example each of a good beginning and a good end of a composition, taken from a newspaper, magazine, or book.

CHAPTER X

THE BEGINNING AND THE END

1. The parts of a composition that usually present the most difficulty and require the most attention are the beginning and the end. The principles of composition are of assistance; the principle of Unity suggests that both the beginning and the end must be closely connected with the subject; the principle of Coherence suggests that the beginning be the first step in a natural sequence of ideas, and the end the last step. The principle of Emphasis is of still greater service because the beginning and the end are the two places that most readily catch the reader's eye, and are the places, therefore, for the significant parts of the material.

2. Keeping these suggestions in mind, let us look more closely at some of the ways in which we are likely to prove false to our principles. One common fault is beginning too far from the subject. In a theme about a picnic, there is no need of beginning with last year's picnic, or picnics in general, or remarks about the weather. Such introductions would all be violations of Unity, for the subject is a particular picnic, and the theme may as well begin, say, with the arrival at the grove. On the other hand, it is not always safe to start

in the middle of a subject. In a theme on the manufacture of steel wire, a brief explanation of the process by which crude iron ore is changed into steel might be necessary before an account of the drawing out of the bars into wire. So a description of a school building might begin with the outside as seen from some particular point, so that the reader can understand where he is supposed to be standing, and later, when he reads the account of the interior, can compare it with his first view. A theme is like a series of steps which the reader is to ascend, and the principle of Coherence requires that the first step be one that he can take easily. It should be adapted not to the writer's knowledge of the subject, but to the reader's supposed lack of knowledge. Finally, the beginning should not be insignificant or uninteresting. It will be the first thing in the theme to catch the reader's eye, and should be something that will excite his interest in the subject.

3. The best beginning is often a definite statement of what the writer is going to do. In a theme on "What Our School Needs," the first sentence might well be a statement of what those needs are. Such a beginning tells the reader what the composition is to be about and enables him to follow its plan easily. Sometimes a theme should begin with a definition of the subject or an explanation of its origin or of the writer's point of view toward it. In any case, the opening sentences should be easy for an average reader to understand and should lead him directly into the subject.

4. Nowadays well-written compositions accord with

these requirements. A long editorial in the New York "Sun" on "The British Naval Manœuvres" begins:

> The programme for the annual manœuvres of the British Navy, which will begin probably some time next week, is more than usually interesting and important in the problems it offers for solution.

A magazine article by Mr. E. L. Godkin on "The Australian Democracy" takes up the subject with equal directness, beginning:

> The only really democratic experiment, beside our own, going on in the world to-day, is that of the English Australian colonies.

An essay on "A New England Hill Town" begins with one of the most noticeable characteristics of such a community:

> We are an old-fashioned folk in Sweet Auburn,—we go to church. We think we ought to; besides, we can't help it. In Boston, they tell me, you expect your minister to draw. Our country parson never thinks of drawing; why should he?

Mrs. Gaskell's "Cranford" lets us into the main theme of the story in the first sentence:

> In the first place, Cranford is in possession of the Amazons; all the holders of houses, above a certain rent, are women.

5. These examples, taken almost at random, can be reinforced by many from the student's reading. In books, introductions of considerable length are some-

times necessary, but indirect, roundabout, pompous introductions are now no more justified by good use than by the principles of composition. A writer should get at his subject as soon as possible.

6. The end of a composition is sometimes no less troublesome than the beginning. Even after he has planned a theme carefully, the student may find it difficult to write the last paragraph so that he can take proper leave of his subject and his readers. Often a summary of what he has written is the best ending. In this book, the last paragraph of a chapter is usually a summary of its contents. In some kinds of writing, as letters, descriptions, stories, this form of ending is less suitable than in expositions, but in no case is there any need of writing on after one has said all one wants to. The end of a theme should be the real conclusion of the subject. Abruptness is to be avoided, but abruptness is better than tediousness. Keep for the last of the feast the best of your wine, the point of your story, the most conclusive of your reasons, the most entertaining of your incidents. Then you will have a good place at which to stop. The important things are to stop when you are through and to stop at an interesting place.

7. A study of articles in the best newspapers and magazines will furnish many examples of good endings. The article on "The Australian Democracy," already referred to, ends with one of the most significant of its statements:

> The Australians are not tormented by a race question, they have never had any civil strife, and they have not yet

come into contact with that greatest difficulty of large democracies, the difficulty of communicating to the mass common ideas and impulses.

The article on "A New England Hill Town" similarly ends with what the writer probably regards as its most important conclusion:

What has happened in Alabama and Tennessee is happening in New England. We are evolving a race of poor whites.

The last paragraph of Macaulay's Essay on Addison ends with a summary of Addison's abilities and services:

Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners. It was due, above all, to the great satirist, who alone knew how to use ridicule without abusing it, who, without inflicting a wound, effected a great social reform, and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism.

8. In ending or beginning themes the student should follow the principles of composition and keep his reader in mind. Long introductions or conclusions are out of place in short themes. A writer may begin with a short statement of what he proposes to do, or with something, perfectly intelligible to the reader, that will lead directly to the subject. He may end with his most telling statement or with a brief summary.

EXERCISES

I

1. The specimens of good beginnings and endings handed in under Exercise 6, Chapter 9, are to be examined and criticized. How far can the excellences of each be accounted for by the discussion in the text of this chapter? How far do they fall outside of the discussion in the text?

2. Themes may be distributed and criticized by the class according to the following outline. The first and last paragraphs should be criticized, and also the first and last sentences.

I. *The Beginning.*
   - A. Unity; is it closely connected with the subject?
   - B. Coherence; does it lead directly to the next paragraph?
   - C. Emphasis; is it interesting?

II. *The End.*
   - A. Unity; is it closely connected with the subject?
   - B. Coherence; does it follow directly from the preceding part?
   - C. Emphasis; is it significant? would any other part of the theme be more effective at the end?

If the beginning or end is a summary, the following outline may be used:

1. Is it clear?
2. Is it brief?
3. Does it fairly represent the theme?

3. Compare and criticize the first paragraphs of the following novels: "Henry Esmond," "Cranford," "The Last of the Mohicans," "The House of the Seven Gables," "Ivanhoe," "Pride and Prejudice."

Compare and criticize the first chapters of the same novels. What qualities seem especially desirable in the beginning of a novel?

4. The following are specimens of opening and closing sentences of compositions. Some are good and some are bad; criticize, following the outline in Exercise 2.

1. A magazine article on "The Trend of the Century" begins:

> Every century has its own characteristics. The two influences which have made the nineteenth century what it is seem to me to be the scientific spirit and the democratic spirit.

The opening paragraph goes on to state other characteristics of the century and ends with an outline of the writer's plan:

> I want to trace, if I can, what has been the trend of this remarkable century in the domains of thought, of society, of commerce, of industry, and of politics. Especially I want to do this as it concerns life in the United States.

2. A theme of 700 words, relating the rescue of a boy who was in danger of being swept over Niagara Falls, begins:

> Of the many people that come to view the wonderful Falls of Niagara, there are very few who stop to think of its awful power and the feeling of terror it must inspire in the people who have lived near it all their lives and have seen so many of their friends and acquaintances made the victims of its terrible strength.

3. A theme of 800 words, entitled "The Gold Mines," begins:

My subject naturally suggests some favored place of earth in whose dark subterranean vaults the glittering product of the ages lies undisturbed. Such significance does not attach to the term as I shall use it.

The theme ends:

The quiet grandeur of the whole place, the perfect harmony of coloring, the fragrant air, the cool spring, the winding creek, the stately hotel, the flowers and trees, impress upon one a scene of rare beauty and perfection.

4. A theme of 600 words, on "An Old Oak," ends:

Thus it stands and battles with the storms. What a history it would tell us if its branches could only speak! But in its whispered messages may we not find many lessons to help us through the stormy as well as the pleasant days of life?

5. A theme of 400 words, describing the dwelling of a bachelor, ends:

With these few glimpses at this strange abode, having made my sale, I went away, feeling that I had bearded the bachelor in his den.

6. The opening and closing sentences of a theme on "The Circus Parade" are:

A large crowd had already gathered on Main street to see the circus parade, but by pushing along and elbowing our way, we found a good position at the edge of the walk.

Bringing up the rear are two men in a buggy, who throw out handfuls of bills, which whirl and flutter in the air and finally fall in white showers along the road.

7. A theme on "A Child's Playhouse" ends:

Like the chambered nautilus I have passed into a broader, statelier dwelling. But I cannot seal the past; and although the dwelling may not be fit, I love to go back and take a peep at it.

8. The last two sentences of Burke's Speech on Conciliation (before he moves the resolution) are:

> Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all it can be.

5. Examine the opening paragraphs of Macaulay's Essays on Boswell's Johnson, Addison, and Milton. Determine how far the introduction extends in each case and where the essay proper begins. What purpose did these introductions serve when they were written? What disadvantages do they have for the reader of to-day?

6. Five text-books in rhetoric begin in the following ways:

1. A definition of rhetoric.
2. Directions in regard to spacing and underscoring.
3. Good Use. "The foundations of rhetoric rest upon grammar, for grammatical purity is a requisite of good writing."
4. Sciences subsidiary to rhetoric.
5. Punctuation.

What advantages can you see in each beginning? what disadvantages?

7. Would it have been better to begin this book with a definition of rhetoric? What reasons can you suggest for the present beginning?

II

8. Class-room Exercise. (*Twenty minutes.*) Write a paragraph on, "Difficulties of Developing a Plan into a Theme."

9. Write the opening paragraph of a theme of 1200 words, which is to tell the story of "Ivanhoe" to a person who has never read the novel.

10. Write a paragraph or two, beginning a story of your own invention.

CHAPTER XI

THE DEVELOPMENT OF THE THEME

1. We have seen how to collect material for a theme, how to form it into a plan, and how to care for the beginning and the end. We may now consider how to develop the plan into a readable composition. All that has been said, in the discussion of themes of two or three paragraphs, of the different methods required by the four kinds of prose applies as well to longer themes, and all the methods of developing a topic into a paragraph, discussed in Chapter 6, are of use in transforming a bare outline into a composition. With his plan at hand, the student should consider what is the chief aim of his theme and of each main division, and avail himself accordingly of his experience in writing short expositions, arguments, descriptions, and narratives, and he should make constant use of the methods of definition and explanation, details and particulars, examples and illustrations, comparisons and contrasts, proofs, and the chronological grouping of events in the amplification of his topics. In long themes, he should especially remember the need in exposition of exact and frequent illustration, the superiority in argument of persuasion to assertion, the suggestiveness in de-

scription of details of motion or feeling, and in narrative the value of suspense and climax in securing animation. A long theme, too, whatever its general character, usually requires the service of several kinds of prose, argument standing in especial need of exposition, and narrative of brief descriptive details. Without, however, reconsidering in detail the four forms of prose or the development of paragraphs, we shall in this chapter recall some things that have been already considered and note what aid and suggestion the principles of composition furnish for the general treatment of the material outlined in the plan.

2. It is not enough that all the ideas selected for the theme be closely connected with the subject; their connection must be made perfectly clear to the reader. There should be not only Unity in selection, but also Unity in expression. In Hawthorne's sketch of "The Old Manse" he tells the story of the American boy who killed a helpless wounded British soldier after the Concord fight. Now, what connection has that story with his subject? You can see very little at first thought, but if you will turn to "Mosses from an Old Manse," you will see that Hawthorne has made the connection perfectly clear to his readers. He is describing his life in the Old Manse, and takes an imaginary visitor over the house, through the orchard and neighboring battle-ground. Then he describes the bridge and monument, and then tells the story related to him by the poet Lowell, which, he says, has impressed him more than the history of the battle. After he has briefly related the

story he dwells on the haunting effect such a dreadful, unpremeditated crime must have had on the poor boy. We see that the story is just the kind of one to appeal to Hawthorne's imagination, which dwelt so often upon the sudden conjunction of crime and innocence. No part of the sketch, as it proves, has a more vital and interesting relation to the subject—Hawthorne at the Old Manse—than has this story.

3. With equal care any writer can make the relation of each idea to his subject apparent. In the plan on page 112, the ideas are all connected with the subject, but in the theme the writer will have to show just how an open fire affects his enjoyment of reading, and that an exciting novel is a still more important factor. In the same way his dislike of ghost and fairy stories may possibly be made to indicate more clearly the kind of stories he does enjoy, and thus be brought into connection with the subject. So, in descriptions, all details must be brought into relation with the general impression the writer wishes to convey; in narratives, all events must be directed to the objective point; in expositions, all divisions must be connected with the explanation of the general process or idea. To secure Unity of expression, it is necessary to make plain the relation of each detail, not to things in general, but to the particular subject.

4. The best negative rule to observe in seeking this Unity of expression is to avoid digressions, and the best positive rule is to take and maintain one point of view. If a plan is well made and strictly followed,

there are not likely to be many digressions, though the temptation to wander from the subject and introduce some new and pleasing ideas may often need resistance. The point of view has already been mentioned (page 87), but requires more attention. By it we mean the position of the writer toward the subject; if he is describing an object, it is the physical position from which he sees that object; if he is discussing a general question, it is his mental attitude toward that question—is he giving his own opinions, or is he recording the opinions of some one else? is he writing as the advocate of a theory or as its critic? The treatment of any subject will hence be determined by the point of view. In "The Old Manse" Hawthorne's point of view is that of the dweller in the old house, who is showing a visitor about the place. In "My Enjoyment in Reading" the point of view is that of the writer, who is telling his own experiences.

5. In a narrative the point of view is that of the person through whose eyes the events and people of the story are seen, or through whose feelings they are interpreted. Sometimes one of the actors in the story is supposed to be relating it; thus "Kidnapped" is ostensibly written by David Balfour, the chief actor. Even if the author is not writing in the name of any of his characters, he must put himself in their places and see things with their sympathies. In a novel the point of view may shift: in one chapter events are interpreted through the feelings of the heroine; in the next we share the adventures of the hero; in another we see

through the eyes of the villain. In short narratives, however, there is great gain in force if one point of view can be maintained throughout. Thus the account of a runaway accident could be told from the point of view of a bystander, or of the person in the carriage, or of the mounted policeman who stopped the horse. The same events can be told with different effects if different points of view are taken, and the selection and maintenance of a point of view therefore affect the whole character of a narrative.

6. When the point of view has once been taken, it must not be changed without distinct notice to the reader. A college graduate recently wrote a theme on the interior of a theater as seen from the top gallery, and described the faces of the people in the front rows of the orchestra. One can imagine the difficulty of the reader in following him. So, in a theme on "My Enjoyment in Reading," if personal experiences are mixed with general observations, the reader will have difficulty in disentangling them. Instead of devoting his attention to one subject, he will have to struggle with two or three,—My Enjoyment in Reading; The Pleasures People in General Take in Reading; What We Ought to Read. In most themes the student will write from the personal point of view, and his main care will be to keep to that. One further caution, however, must not be overlooked. In order to inform the reader of the writer's point of view, there is rarely need of such expressions as, "I think," "it seems to me," "I believe," or "I hope to show." It is his business to tell

the reader what he thinks or believes without unnecessary bowing and scraping.

7. The principle of Coherence, like the principle of Unity, is useful in developing the plan into a theme. It requires that a writer stick to the plan announced, and that he keep the plan before the reader.

8. Any indication of the plan to the reader must be strictly followed. If a theme begins, " The chief needs of my school are a lunch-room, an assembly hall, more books in the library, and a gymnasium," it must treat of these needs in that order. A writer may find reason to change his plan while writing; if so, any statements that he has made in regard to it must be altered to fit his new purpose. The plan should never be purposely hidden from the reader. In many cases, especially in expositions and arguments, it should be stated distinctly, and the reader should receive plenty of indications of the direction in which the writer wishes him to go. In long compositions, summaries and transition paragraphs are useful in pointing out the road. In this chapter, for example, the writer is desirous that the reader see the connection between the ideas. The first paragraph is consequently transitional, stating briefly what is to be discussed in the chapter and its relations to what has preceded. It tells the reader how far he has gone and whither he is going. The seventh paragraph is another guide-post, which points out that the discussion of Unity is finished and that of Coherence is to begin. The last paragraph of each chapter so far has been a summary of its contents.

9. In themes of a few pages, transitional and summarizing paragraphs are too cumbersome. The work of guiding the reader on his way can be done by connecting sentences or phrases. In Chapter 10 of this book, the first five paragraphs discuss the beginning of a theme; the last three paragraphs, the end; and these two divisions are connected by the sentence on page 121, "The end of a composition is sometimes no less troublesome than the beginning." In Chapter 4 the transition from The Subject to The Title is accomplished in the sentence on page 32, "After a writer has fitted his subject to his theme, he must find a title." In the present chapter the transition from Unity to Coherence has already been emphasized; so when, in the next paragraph, a change is made from Coherence to Emphasis, no further guide will be needed by the reader than the opening words, "The principle of Emphasis." The connectives between the divisions of a theme may be brief, but they should be sufficient to enable a reader to follow the succession of ideas easily and directly.

10. The principle of Emphasis can be followed in the general treatment of the subject by carrying out the suggestions already made in regard to planning the theme for proportion and position of parts. If the most important idea is to come last and to occupy one third of the total space, it will be necessary to pay an extra amount of attention to the treatment of that division. The writer must obtain a considerable amount of material,—incidents, illustrations, or proofs, as the

case may require,—and he must put a large share of attention on its expression. The material of this paragraph will be summed up in a few words in the closing paragraph of the chapter, but here it is amplified in order that it may have more weight with the reader. Our first inclinations, indeed, often lead us to pass over hastily the most important part of a subject because it is familiar to us. To secure Emphasis, however, we must concentrate our attention and effort on what we wish most to impress upon the reader.

11. In narratives attention should be concentrated on the objective point, the event to which the others lead. Climax should be used when possible, the events increasing in interest, and the moment of highest interest coming at the end. In many narratives, however, it is not the final but an intermediate event which is the most important and the crisis of the story. In telling the Bible story of the sacrifice of Isaac, writers might take various points of view and enlarge the narrative in various ways, but they would all fail unless they made impressive the moment when "Abraham stretched forth his hand and took the knife to slay his son." The most interesting incident or the critical moment of a story may be made impressive by various means. The importance of the ball game in a theme on a picnic might be indicated by a detailed account; the critical moment of an adventure might be emphasized by keeping the reader in complete suspense as to the outcome up to that moment. Elaboration may not be the best means of securing Emphasis; the sentence just quoted

from the Bible is impressive from its simplicity. By one means or other, by elaboration or by power of style, by climax or suspense, or by all these, the writer should seek to make the important event or moment of his narrative the one that will be most vividly realized by the reader.

12. In developing a plan into a composition, a writer should seek Unity of Expression by indicating the connection of each detail to the subject, by avoiding digressions, and by keeping to one point of view. A point of view may be the writer's mental attitude toward a subject, and in narratives he may assume the point of view of one of the participants in the action. He should seek Coherence by following faithfully a plan and by making the various steps evident to the reader by means of summarizing and transitional paragraphs, sentences, and phrases; and he should seek Emphasis by centering his attention on the places where he most desires the reader's attention to rest.

EXERCISES

I

1. Note all the connecting sentences in Chapter 5.

2. The following topics may suggest others for narratives with special points of view.

1. The Prodigal Son;—from the point of view of the elder brother.

2. Our Straw Ride;—from the point of view of the driver.

3. Washington Crossing the Delaware;—as related by one of the soldiers.

4. A Fox Hunt;—from the point of view of the fox.

3. Each of the following topics may be treated—first in a fifteen-minute theme written in class, when the point of view and the most important part should be indicated; then in a theme of six hundred words written at home.

1. The Battle of Manila. 2. The Relief of Pekin. 3. The Last Story that I Read. 4. A Country Village. 5. The First Night in Camp. 6. The Battle of San Juan Hill. 7. How I Would Teach History. 8. How to Make a Garden. 9. The Naval Battle off Port Arthur. 10. The Night of a Presidential Election.

4. Froude's account of the defeat of the Spanish Armada furnishes a good example of historical narrative. One of the longest paragraphs tells of the attack of Drake and Hawkins on the Armada. This is reproduced here. Read it carefully and then answer the following questions as fully as you can. (1) Why is this portion of the narrative developed so elaborately? (2) Why is it put into a single paragraph? (3) In the course of the paragraph these matters are discussed: the opportunity offered Drake; criticisms of the Duke of Medina Sidonia; the superiority of the English ships over the Spanish; the bravery of the Spaniards. How does the treatment of these matters neglect or promote Unity of Expression? (4) Note the sentences giving an ac-

count of the general course of the battle; those narrating particular incidents; those devoted to exposition. Make an outline showing the way in which these elements are intermingled. Is the arrangement coherent? What portion of the paragraph deals with the English attack? what with the Spanish defense? How is the transition from the one to the other managed? (5) In an account of an English victory, why is so much space given to describing the valor of the Spaniards? Is this in accord with the principle of Emphasis? (6) Is any use made of climax?

It was now or never for England. The scene of the action which was to decide the future of Europe was between Calais and Dunkirk, a few miles off shore, and within sight of Parma's Camp. There was no more manœuvring for the weather-gage, no more fighting at long range. Drake dashed straight upon his prey as the falcon stoops upon its quarry. A chance had fallen to him which might never return; not for the vain distinction of carrying prizes into English ports, not for the ray of honour which would fall on him if he could carry off the sacred banner itself and hang it in the Abbey at Westminster, but a chance so to handle the Armada that it should never be seen again in English waters, and deal such a blow on Philip that the Spanish Empire should reel with it. The English ships had the same superiority over the galleons which steamers have now over sailing vessels. They had twice the speed; they could lie two points nearer to the wind. Sweeping round them at cable's length, crowding them in one upon the other, yet never once giving them a chance to grapple, they hurled in their cataracts of round shot. Short as was the powder supply, there was no sparing it that morning. The hours went on, and still the battle raged, if battle it could be called where the blows were all dealt on one side and

the suffering was all on the other. Never on sea or land did the Spaniards show themselves worthier of their great name than on that day. But from the first they could do nothing. It was said afterward in Spain that the Duke showed the white feather, that he charged his pilot to keep him out of harm's way, that he shut himself up in his cabin, buried in woolpacks, and so on. The Duke had faults enough, but poltroonery was not one of them. He, who till he entered the English Channel had never been in action on sea or land, found himself, as he said, in the midst of the most furious engagement recorded in the history of the world. As to being out of harm's way, the standard at his masthead drew the hottest of the fire upon him. The *San Martin's* timbers were of oak and a foot thick, but the shot, he said, went through them enough to shatter a rock. Her deck was a slaughter-house; half his company were killed or wounded, and no more would have been heard or seen of the *San Martin* or her commander had not Oquendo and De Leyva pushed in to the rescue and enabled him to creep away under their cover. He himself saw nothing more of the action after this. The smoke, he said, was so thick that he could make out nothing, even from his masthead. But all round it was but a repetition of the same scene. The Spanish shot flew high, as before, above the low English hulls, and they were themselves helpless butts to the English guns. And it is noticeable and supremely creditable to them that not a single galleon struck her colours. One of them, after a long duel with an Englishman, was on the point of sinking. An English officer, admiring the courage which the Spaniards had shown, ran out upon his bowsprit, told them that they had done all which became men, and urged them to surrender and save their lives. For answer they cursed the English as cowards and chickens because they refused to close. The officer was shot. His fall brought a last broadside on them, which finished the work. They went down, and the water closed over them. Rather death to the soldiers of the Cross than surrender to a heretic.

JAMES ANTHONY FROUDE: *English Seamen in the Sixteenth Century.*

5. In a newspaper editorial or a magazine article (those selected in Exercise 3, Chapter 9, may be used), determine on what thought the writer wished to put the greatest stress. How does he develop it?

Determine what is the most important part of a short story in a recent magazine. How is its importance indicated?

6. Criticize themes assigned to you according to the following outline.

1. The Plan. Unity.
   Coherence.
   Emphasis.
2. The Beginning.
3. The End.
4. The Development. Unity.
   Coherence.
   Emphasis.

7. What is the point of view of "Locksley Hall," "The Lotos Eaters," "The Princess," "The Spectator Papers," "Henry Esmond"?

8. Note some instances of suspense and of climax in "Silas Marner," "The Princess," "Ivanhoe," "Henry Esmond," a recent magazine story.

II

9. From your observation of paragraphing in this book or elsewhere, what rules or suggestions can you make for the division of a long exposition into paragraphs? In what ways, if any, should the paragraphing of a narrative differ from that of an exposition? How should a conversation be divided into paragraphs?

CHAPTER XII

THE DIVISION OF THE THEME INTO PARAGRAPHS

1. We have already studied the paragraph as a unit; now we must understand clearly its functions as one of the divisions of a theme. The relation between a paragraph and a whole composition is this: a whole composition deals with one main idea, concerning which it presents a number of subordinate ideas; a paragraph treats of one of these subordinate ideas, which it amplifies and illustrates. A paragraph is a group of sentences dealing with a single subject; a whole composition is a group of paragraphs dealing with a larger subject.

2. Just as space is left between words, and a larger space between sentences, so a still larger break is made between paragraphs. In writing, a new paragraph is given a new line and is indented; that is, the first word begins an inch to the right of the margin. A succession of pages without any indention offers no indication to the eye of the divisions of thought. A succession of pages with a great many indentions produces a disconnected, spasmodic effect on the eye and the mind. The only case in English in which very short paragraphs are used is in conversation, where a

change in the speaker is indicated by a new paragraph. The following passage would be unintelligible without such division.

The colonel and Crossjay lounged over the garden.

"And now," said the colonel, "we 'll see if we can't arrange a meeting between you and Miss Middleton. You 're a lucky fellow, for she 's always thinking of you."

"I know I am always thinking of her," said Crossjay.

"If ever you 're in a scrape, she 's the person you must go to."

"Yes, if I know where she is!"

"Why, generally she 'll be at the Hall."

There was no reply: Crossjay's dreadful secret jumped to his throat. He certainly was a weaker lock for being full of breakfast.

"I want to see Mr. Whitford so much," he said.

"Something to tell him?"

"I don't know what to do: I don't understand it!" The secret wriggled to his mouth. He swallowed it down. "Yes, I want to talk to Mr. Whitford."

GEORGE MEREDITH: *The Egoist.*

In general the length of paragraphs varies with their subjects and purposes. Ordinarily fifty words make a very short paragraph, five hundred a very long one; in themes, the average should be about one hundred and fifty words.

3. A paragraph relieves the reader's attention; it also directs his attention to the divisions of the theme. An indention on the page marks a change in the thought, a passing from one subordinate idea to another. In planning a theme it is usually possible to plan for the paragraphs; this is, in fact, necessary to the completion of a good working plan. In a theme on "What

Our School Needs," a paragraph might be devoted to each of the four needs; or, if the need of a gymnasium were to be treated more fully than the others, it might be given two paragraphs. The question, then, would be, how to divide the topic. Possibly the writer wishes to speak of the need of a gymnasium (1) to promote exercise and good health among the students and (2) to encourage school athletics; if so, each of these ideas may be developed into a paragraph. In the plan of the theme on " My Enjoyment in Reading," on page 112, perhaps the last division might occupy two paragraphs. The plan in its final form, with rough estimates of the length of the paragraphs, would then be as follows:

Subject. My Enjoyment in Reading.
Title. How I Read a Book.
Plan:

1. (*Paragraph of 50 words.*) I enjoy reading best on a winter night when I can sit by the fire with a plate of apples by my side.

2. (*Paragraph of 150 words.*) Then I must have an exciting story, not of ghosts, or fairies, or love, but of adventures and fights and hair-breadth escapes; just such a book, in fact, as " Treasure Island."

3. (*Paragraph of 100 words.*) Under these conditions I become absorbed in the story and gradually forget all my surroundings.

4. (*Paragraph of 200 words.*) Soon I am in the hero's place, going through all his trials and escapes, and sharing all his fear and joy.

4. In every case the theme should be divided into paragraphs corresponding to the main divisions of thought. A main division should be given at least one paragraph; if it is long it may be divided into subordinate sections.

to each of which a paragraph may be given. The writer must always ask, how can I best separate my theme into paragraphs which shall indicate to the reader my plan?

5. It will be noticed that our plan now consists of four complete sentences which make up a short paragraph. That stands as an outline for a short theme, and each of the four sentences stands as an outline for a paragraph. This is a good way to plan a theme, and it indicates just the relation of a paragraph to a whole composition. What a sentence is to a paragraph, a paragraph is to a whole composition.

6. It will also be noticed in our plan that certain words at the beginning of the last three sentences add nothing to the thought, but serve as connectives. These words, "Then," "Under these circumstances," "Soon," knit the sentences into a paragraph. In a similar way connectives will be needed to knit the paragraphs into a theme. In Chapter 11 we saw the usefulness of connective sentences in indicating the plan to the reader and marking the transition from one division to another. Naturally these connective sentences come at the beginnings of paragraphs; the first sentences of the paragraphs of a theme consequently often serve to mark plainly the divisions and progress of ideas. In Macaulay's "Essay on Addison," the first sentences of ten paragraphs describing Addison's European tour thus form a good outline of that part of the essay, although there are few words used which are merely connectives.

1. While Addison was in Paris, an event took place which made that capital a disagreeable residence for an Englishman and a Whig.

2. In December, 1700, he embarked at Marseilles.

3. At Genoa, still ruled by her own doge, and by the nobles whose names were inscribed on her Book of Gold, Addison made a short stay.

4. On his way from Venice to Rome, he was drawn some miles out of the beaten road by a wish to see the smallest independent state in Europe.

5. At Rome Addison remained on his first visit only long enough to catch a glimpse of St. Peter's and of the Pantheon.

6. Naples was then destitute of what are now, perhaps, its chief attractions.

7. From Naples, Addison returned to Rome by sea, along the coast which his favourite Virgil had celebrated.

8. It was not till the latter end of October that he tore himself away from the masterpieces of ancient and modern art which are collected in the city so long the mistress of the world.

9. Addison gave some time to Florence, and especially to the sculptures in the Museum, which he preferred even to those of the Vatican.

10. It was in the midst of the eternal snow that he composed his Epistle to his friend Montagu, now Lord Halifax.

7. Macaulay's plan of treating Addison's tour chronologically and devoting one paragraph to each stage is thus made obvious to the most hasty reader. In a similar way, the opening sentences of the paragraphs of Chapter 4 of " The Vicar of Wakefield " are guide-posts to point out to the reader the stages and direction of his journey. The subject-matter of each paragraph is clearly indicated at the start—the location of the

new home, the house itself, what the family did through the day, what they did in the evening, what they did on Sunday, an incident of the first Sunday—and the last paragraph is given in full because it illustrates admirably how to end a theme.

1. The place of our retreat was in a little neighbourhood, consisting of farmers, who tilled their own grounds, and were equal strangers to opulence and poverty.
2. Our little habitation was situated at the foot of a sloping hill, sheltered with a beautiful underwood behind, and a prattling river before; on one side a meadow, on the other a green.
3. The little republic to which I gave laws, was regulated in the following manner:
4. As we rose with the sun, so we never pursued our labours after it was gone down. . . .
5. When Sunday came, it was indeed a day of finery, which all my sumptuary edicts could not restrain.
6. The first Sunday, in particular, their behaviour served to mortify me.
7. This remonstrance had the proper effect: they went with great composure, that very instant, to change their dress; and the next day I had the satisfaction of finding my daughters, at their own request, employed in cutting up their trains into Sunday waistcoats for Dick and Bill, the two little ones; and, what was still more satisfactory, the gowns seemed improved by this curtailing.

8. Another selection will indicate the method of dividing a narrative into paragraphs.

The first peep of morning, then, showed us this horrible place, and I could see Alan knit his brow.

"This is no place for you and me," he said. "This is a place they 're bound to watch."

And with that he ran harder than ever down to the

water-side, in a part where the river was split in two among the rocks. It went through with a horrid thundering that made my belly quake; and there hung over the lynn a little mist of spray. Alan looked neither to the right nor to the left, but jumped clean upon the middle rock and fell there on his hands and knees to check himself, for that rock was small and he might have pitched over on the far side. *I had scarce time to measure the distance or to understand the peril before I had followed him, and he had caught and stopped me.*

So there we stood, side by side on a small rock slippery with spray, a far broader leap in front of us, and the river dinning upon all sides. When I saw where I was there came on me a deadly sickness of fear, and I put my hand over my eyes. Alan took me and shook me; I saw he was speaking, but the roaring of the falls and the trouble of my mind prevented me from hearing; only I saw his face was red with anger, and that he stamped upon the rock. *The same look showed me the water raging by and the mist hanging in the air; and with that, I covered my eyes again and shuddered.*

The next minute Alan had set the brandy bottle to my lips and forced me to drink about a gill, which sent the blood into my head again. *Then, putting his hands to his mouth and his mouth to my ear, he shouted, "Hang or drown!" and turning his back upon me, leaped over the farther branch of the stream, and landed safe.*

I was now alone upon the rock, which gave me the more room; the brandy was singing in my ears; I had this good example fresh before me, and just wit enough to see that if I did not leap at once, I should never leap at all. I bent low on my knees and flung myself forth, with that kind of anger of despair which has sometimes stood me in stead of courage. Sure enough, it was but my hands that reached the full length; these slipped, caught again, slipped again; *and I was sliddering back into the lynn, when Alan seized me, first by the hair, then by the collar, and with a great strain dragged me into safety.*

Never a word said he, but set off running again for his

life, and I must stagger to my feet and run after him. I had been weary before, but now I was sick and bruised, and partly drunken with the brandy; I kept stumbling as I ran, I had a stitch that came near to overmaster me; *and when at last Alan paused under a great rock that stood there among a number of others, it was none too soon for David Balfour.*

ROBERT LOUIS STEVENSON: *Kidnapped.*

9. In these paragraphs we have a succession of events related in chronological order. At first thought there seems little need of paragraph structure, and little possibility of following the principles of Unity and Emphasis. Yet note the paragraph divisions. The first is transitional, the second a speech. The third includes the events until Alan and David had both jumped upon the rock; the fourth tells what happened on the rock; the fifth, Alan's farewell and jump; the sixth, David's jump; the seventh, the continuation of their flight. Thus each paragraph has a topic; each has Unity, since it deals with a closely connected series of events; and Emphasis, since it stops at an important instant. The closing sentences of these paragraphs, italicized in our selection, give us the most important events and really contain the topics of the paragraphs. Each paragraph follows the usual method of development in purely narrative paragraphs (see page 60), and presents a series of events in chronological order, leading up to some event of special importance. In a narrative theme the division into paragraphs must correspond to the important divisions of the action.

10. In this chapter we have viewed the paragraph as

a part of a longer composition. It is marked by indention and should correspond to a division of the subject. What a sentence is to a paragraph, a paragraph is to a whole composition. In planning a theme, therefore, we can put our outline in the form of a paragraph, each sentence of which shall be developed into a paragraph in the completed theme. The opening sentences of the paragraphs of a theme can be utilized to indicate to the reader the general plan, the connection of ideas, and the correspondence of each paragraph to a division of the subject.

EXERCISES

I

1. What are the main divisions of this chapter? How many paragraphs are given to each? What is the subject of each paragraph?

2. Examine the first sentences of the paragraphs in this chapter. Do any connect paragraphs? Do any indicate the subjects of paragraphs?

3. Write out a synopsis of Chapter 8, giving a complete sentence to each paragraph, except the last. By the addition of connectives, form these sentences into a coherent paragraph.

4. Divide the following extract from "Gulliver's Travels" into three paragraphs. In Swift's day much less attention was paid to division into paragraphs than at the present time.

When this Adventure was at an end, I came back out of my House, having occasion for fresh Air. The Emperor was already descended from the Tower, and advancing on Horseback towards me, which had liked to have cost him dear; for the Beast, though very well trained, yet wholly unused to such a Sight, which appeared as if a Mountain moved before him, reared up on his hinder Feet: But that Prince, who is an excellent Horseman, kept his Seat, till his Attendants ran in, and held the Bridle, while his Majesty had time to dismount. When he alighted, he surveyed me round with great Admiration, but kept without the length of my Chain. He ordered his Cooks and Butlers, who were already prepared to give me Victuals and Drink, which they pushed forward in a sort of Vehicles upon Wheels till I could reach them. I took these Vehicles, and soon emptied them all; twenty of them were filled with Meat, and ten with Liquor, each of the former afforded me two or three good Mouthfuls, and I emptied the Liquor of ten Vessels, which was contained in earthen Vials, into one Vehicle, drinking it off at a Draught, and so I did with the rest. The Empress, and young Princes of the Blood of both Sexes, attended by many Ladies, sat at some distance in their Chairs, but upon the Accident that happened to the Emperor's Horse, they alighted, and came near to his Person, which I am now going to describe. He is taller by almost the breadth of my Nail, than any of his Court, which alone is enough to strike an Awe into the Beholders. His Features are strong and masculine, with an *Austrian* Lip and arched Nose, his Complexion olive, his Countenance erect, his Body and Limbs well proportioned, all his motions graceful, and his Deportment majestick. He was then past his Prime, being twenty-eight Years and three Quarters old, of which he had reigned about seven, in great Felicity, and generally victorious. For the better convenience of beholding him, I lay on my Side, so that my Face was parallel to his, and he stood but three Yards off: However, I have had him since many times in my Hand, and therefore cannot be deceived in the Description. His Dress was very plain

and simple, and the Fashion of it between the *Asiatick* and the *European:* but he had on his Head a light Helmet of Gold, adorned with Jewels, and a Plume on the Crest. He held his Sword drawn in his Hand, to defend himself, if I should happen to break loose; it was almost three Inches long, the Hilt and Scabbard were Gold, enriched with Diamonds. His Voice was shrill, but very clear and articulate, and I could distinctly hear it when I stood up. The Ladies and Courtiers were all most magnificently clad, so that the Spot they stood upon seemed to resemble a Petticoat spread on the Ground, embroidered with Figures of Gold and Silver. His Imperial Majesty spoke often to me, and I returned Answers, but neither of us could understand a Syllable. There were several of his Priests and Lawyers present (as I conjectured by their Habits) who were commanded to address themselves to me, and I spoke to them in as many Languages as I had the least smattering of, which were *High* and *Low Dutch, Latin, French, Spanish, Italian,* and *Lingua Franca;* but all to no purpose. After about two Hours the Court retired, and I was left with a strong Guard, to prevent the Impertinence, and probably the Malice of the Rabble, who were very impatient to croud about me as near as they durst, and some of them had the Impudence to shoot their Arrows at me as I sate on the Ground by the Door of my House, whereof one very narrowly missed my left Eye. But the Colonel ordered six of the Ring-leaders to be seized, and thought no punishment so proper as to deliver them bound into my Hands, which some of his Soldiers accordingly did, pushing them forwards with the But-Ends of their Pikes into my Reach; I took them all in my right Hand, put five of them into my Coat-Pocket, and as to the sixth, I made a Countenance as if I would eat him alive. The poor Man squalled terribly and the Colonel and his Officers were in much pain, especially when they saw me take out my Penknife: But I soon put them out of fear; for, looking mildly and immediately cutting the Strings he was bound with, I set him gently on the Ground, and away he ran; I treated

the rest in the same manner, taking them one by one out of my Pocket, and I observed both the Soldiers and People were highly obliged at this Mark of my Clemency, which was represented very much to my Advantage at Court.

JONATHAN SWIFT: *Gulliver's Travels.*

5. Divide the following selection into two or three paragraphs, as seems best. It forms but one paragraph in a long composition, "Sesame and Lilies," but you are to consider it as a composition by itself, and paragraph it accordingly. To what extent is the division into paragraphs affected by the length of the composition in which they occur? Find an illustration.

The good book of the hour, then—I do not speak of the bad ones—is simply the useful or pleasant talk of some persons whom you cannot otherwise converse with, printed for you. Very useful often, telling you what you need to know; very pleasant often, as a sensible friend's present talk would be. These bright accounts of travels; good-humored and witty discussions of question; lively or pathetic story-telling in the form of novel; firm fact-telling, by the real agents concerned in the events of passing history;—all these books of the hour, multiplying among us as education becomes more general, are a peculiar characteristic and possession of the present age; we ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use if we allow them to usurp the place of true books: for, strictly speaking, they are not true books at all, but merely letters or newspapers in good print. Our friend's letter may be delightful, or necessary, to-day: whether worth keeping or not, is to be considered. The newspaper may be entirely proper at breakfast time, but assuredly it is not reading for all day. So, though bound up in a volume, the long letter which

gives you so pleasant an account of the inns, and roads, and weather last year at such a place, or which tells you that amusing story, or gives you the real circumstances of such and such events, however valuable for occasional reference, may not be, in the real sense of the word, a "book" at all, nor, in the real sense, to be "read." A book is essentially not a talked thing, but a written thing; and written, not with the view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of persons at once; if he could, he would—the volume is mere *multiplication* of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere *conveyance* of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it. The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it, clearly and melodiously, if he may; clearly, at all events. In the sum of his life he finds this to be the thing, or group of things, manifest to him;—this, the piece of true knowledge, or sight, which his share of sunshine and earth has permitted him to seize. He would fain set it down forever; engrave it on rock, if he could; saying, "This is the best of me; for the rest, I ate, and drank, and slept, loved, and hated, like another; my life was as the vapour, and is not; but this I saw and knew; this, if anything of mine, is worth your memory." That is his "writing"; it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription, or scripture. That is a "Book."

JOHN RUSKIN: *Sesame and Lilies.*

6. Criticize the division of the following theme into paragraphs. Reparagraph it, rearranging the order of sentences or paragraphs if this will improve the coherence.

A RAMBLE

Leaving "Andy" tied to an old rail fence I crossed a clearing and slowly ascended a hill.

A ride of five miles from town had brought me to the woods that flanked the Maquoketa river.

Some fifteen hundred acres were covered with a forest, as yet untouched, except in small areas, by the woodman's axe.

The country was rough—that is, for a prairie country, and so I preferred to walk rather than attempt to drive over the steep hills and a trail leading among numerous stumps.

It was in the afternoon of one of the early October days, and the frosts of September had vied with each other to produce the loveliest tints among the leaves, which now clothed the trees as for a gala day.

A great variety of trees, shrubs, and herbs showed that the region was rich in botanical specimens, while here and there were outcroppings of limestone. I picked up several fragments of rock; one was Niagara limestone, the others were Maquoketa limestone and rich in fossils of one kind. It was easy to identify these as brachiopods from their peculiar shape.

A short, angry bark caused me to look up, and there in a scrub oak, almost concealed behind its dark red leaves, was a fox squirrel, and at the foot of another tree near by was a gray squirrel busily engaged in gathering acorns.

I noticed a movement on a ledge of rocks, and there, eyeing me inquisitively, crouched a raccoon. He had so far forgotten his habits as to be seen during the day time. Having satisfied his curiosity, he leisurely descended and crawled into a hole at the base of the rocks.

A few feet farther on, half a dozen pines reared their branches high into the air. Their roots sought every crevice and fissure in the rocks for a foothold on the edge of the cliff. Their dark green needles covered the rocks and grass beneath, and the cones were scattered as figures

on this woodland carpet. A few birds with strong beaks were at work among the cones, extracting a living from their hard husks.

The southern breeze lightly passed through the branches and sighed softly or moaned plaintively with the varying strength of the wind.

On the opposite slope of the hill the red and golden leaves of the hard maple reflected a glow throughout the branches, as if they had been immersed in liquid sunshine.

Straggling groups of sumach with their crimson banners surrounded the maples. Here and there the silvery leaf of a birch glinted and glimmered with every gentle breeze.

The oak leaves displayed every color from a dark velvet to a deep red, yet all this color was strewn as carelessly on the mighty canvas of the side hill, as if a child, weary with its play with paints, had thrown them petulantly from him. Yet the tints as they reached the eye were harmonious; nor did one feel any incongruity. The panorama placed before me was ever-shifting as the sun sank lower and lower to the horizon. All was quiet and beautiful.

7. Separate this conversation into paragraphs.

The young lady paused in front of his bench, near the parapet of the garden, which overlooked the lake. The little boy had now converted his alpenstock into a vaulting-pole, by the aid of which he was springing about in the gravel, and kicking it up a little. "Randolph," said the young lady, "what are you doing?" "I 'm going up the Alps," replied Randolph. "This is the way!" And he gave another little jump, scattering the pebbles about Winterbourne's ears. "That 's the way they come down," said Winterbourne. "He 's an American man!" cried Randolph in his little hard voice. The young lady gave no heed to this announcement, but looked straight at her brother. "Well, I guess you had better be quiet," she simply observed.

HENRY JAMES: *Daisy Miller.*

8. Make a plan for a theme of 500 words on one of the following subjects. The plan is to be a series of sentences, each sentence standing for a paragraph in the completed theme. These plans should be brought into the class and criticized, and then developed into themes.

DESCRIPTIONS: From a Car Window. A Quiet Spot in the Country. An Old Mansion. Milking Time. An Indian Tepee. A Restaurant. A Summer Resort. A Cotton Field. A Belle of the Time of Queen Anne. A Cave among the Hills.

NARRATIVES: A Yacht Race. A Burglar Story. A Day in a Canvas Canoe. An Eclipse of the Moon. The Fish I Did n't Catch. A Hallowe'en Party. A Day in London. A Dinner with Dr. Johnson. A Misunderstanding. A Visit to a Coal Mine.

EXPOSITIONS: Some Common Superstitions. A New England Town Meeting. Reading History. Keeping a Cash Account. A Character Sketch of Oliver Goldsmith.

CHAPTER XIII

SUMMARY OF PART I

1. It may seem to the student who has gone thus far in this book that, although the advice is good, there is too much of it to keep in mind while writing. There certainly is, until he has become very familiar with it. The beginner need not bother much about all the suggestions in the book while he is actually writing, but should have his mind intent on his subject and his reader. He will have time enough to consider and apply precepts before and after writing. Few people can make the first draft of a composition the final one; most people find that they must do a great deal of planning and rewriting.

2. The most profitable course for the majority to follow is : (1) Think over your subject carefully; decide just what you want to put into your theme, and how you want to arrange and proportion it. (2) Write the theme as rapidly as you can, keeping in mind the reader and the principles of composition. (3) Let the theme stand for a while, overnight if possible, then look it over carefully, read it aloud if you can find a listener, and revise it in the light of all you have learned of rhetorical rules and principles, and the qualities of style.

Under the first and third divisions of this process, in the work of prevision and revision, you will have an opportunity to put into practice the suggestions derived from this text-book and class criticism and your study of prose masterpieces. Such a triple process may seem unduly laborious; but, if it is adopted, the student will soon have the satisfaction of seeing that the conscious application of rhetorical principles, which he makes in prevision and revision, enables him to do his best work when he is writing rapidly, unconscious for the moment that such a thing as rhetoric exists. His habits of composition will become well-principled. What at first he does deliberately, he will soon do unconsciously.

3. The substance of Part I is not, however, very difficult to remember. Let us see some of the questions that a student should be able to answer.

4. In the first four chapters some preliminary matters are discussed. What is rhetoric? How can it be learned? How can you do justice to the writer? to the subject? to the reader? What are the differences between spoken and written discourse? What is style? What are the essential qualities of good style? What is composition? What are the divisions of a composition? What principles guide us in these various units of composition? Define each of them. Which have you had the most trouble in observing? in what unit of composition? What is meant by good use? In what respects does it guide us in composition? Where are you to go for subjects? What restrictions are placed on the choice of subjects? What is the difference be-

tween a subject and a title? What is the most interesting subject you have written on? What is the best title you have selected? Are there any other questions that ought to be answered on the first four chapters?

5. The next four chapters treat of short themes, one or two paragraphs in length. What is a paragraph? How is it indicated in manuscript? in print? What are the practical advantages in writing themes a paragraph in length? How long should a paragraph be? What relation does a paragraph have to a sentence? to a long composition? What is a topic-sentence? In developing a topic-sentence into a paragraph, what are the requirements of the principle of Unity? of Coherence? of Emphasis? What suggestions have you found of most aid in making well-principled paragraphs? Where can the topic of the paragraph best be stated? By what different means can it be developed? Which of these do you use most frequently? From your study of good prose, what have you learned about paragraphs that is not found in the text-book? Ought it to be there?

6. In composing themes of even one or two paragraphs, it is useful to understand something of the nature, aim, and method of each of the four forms of prose, and these are discussed in Chapters 7 and 8. What are the four forms of prose? Give an example of each. Which gives you the most difficulty? What is the aim of each? In selecting material for any one of these four forms of prose, how are you governed by its aim? In arranging the material, what differ-

ent methods for each form? what special rules for each? In proportioning your material, are there any special considerations to be kept in mind for each form? Note all the special directions you can remember for the selection, arrangement, and proportion of material in each of the forms of prose. Are these four kinds of prose always separated? Are two or more of them ever combined in any one composition? Did you ever use three of them in one theme? How can two or more of the four aims be united in one theme? Do any of these aims contradict the main aim of all composition—to produce a clear and forcible style? Do any of their methods contradict the principles of composition? Would the following statements apply to all four kinds of prose? In selection, we must choose what is characteristic of the subject and suited to the purpose of the theme, if we are to have Unity. In order to secure Coherence, the arrangement may be chronological or logical or such as will give prominence to significant details. Emphasis is promoted by this last arrangement, and by the proper proportion of the various parts.

7. The last four chapters discuss the different stages of the work of writing a theme containing a number of paragraphs,—the plan, the beginning, the end, the development, the division into paragraphs. What are the successive steps in planning a theme? What practical methods are suggested for the selection of material? for its arrangement? its proportion? What is the use of so much care in making the plan? Describe in detail a good plan. What are the requisites for an

effective beginning of a theme? an effective end? What are digressions? Why should they be avoided? Define the point of view. What is the difference between Unity of selection and Unity of expression? Why should the progress from one part of the theme to another be indicated to the reader? How can this be done? How can Emphasis of expression be secured? What is the purpose of the division of a theme into paragraphs? How is a narrative divided into paragraphs? a conversation? To what specific purposes can the opening and the closing sentences of each paragraph be put? How are words, phrases, sentences, and paragraphs used to mark connections, divisions, or transitions between the parts of a composition? What special considerations are to be noted in the composition of a long exposition? an argument? a description? a narrative?

8. There is one thing more to be remembered, in addition to the answers to these questions,—that the principles of composition are merely guides to secure certain results. In writing we want to express our thoughts and interest our readers. For the vast majority of people, a unified, coherent, and emphatic presentation of ideas is the most effective; and in a majority of cases the methods suggested in this book are the surest means of attaining these fundamental principles. Methods, however, are always determined by the effects sought. If a writer were giving the talk of an incoherent person, as in the paragraph from " Daisy Miller " on page 49, he would not connect the sentences carefully or

arrange them in a logical order. If he were writing to a child, he would take special pains not only to be clear, but also to use short and familiar words. In composing a play, a system of philosophy, or a rhapsody, while the principles would still be useful guides, a writer would need different methods from those emphasized here. We are studying English Composition from the point of view of one who wishes to say something clearly and forcibly to persons of average intelligence. To learn to do this, we should keep to the principles with unswerving faith, listen to their reiteration with patience, and follow their guidance with untiring attention.

EXERCISES

I

1. Class-room Exercise. (*Fifteen minutes.*) Write a paragraph in answer to these questions. Which kind of writing, Description, Narrative, Exposition, Argument, gives you the greatest difficulty? Why?

2. Class-room Exercise. Write a theme of one or two paragraphs on: (1) Unity in Whole Compositions, (2) Coherence in Whole Compositions, or (3) Emphasis in Whole Compositions. These themes may be compared with the matter in the text-book, (*a*) in Chapters 9–12; (*b*) in the summaries at the ends of the chapters; (*c*) in the general summary, Chapter 13.

In criticizing these themes, especial attention should be paid to: (1) What ideas are omitted? (2) Is the arrangement good? (3) Is the theme emphatic?

3. Criticism of themes of over 500 words can now be made according to the following outline. The kind of criticism desired can be seen from the illustrative questions which follow the main heads of the outline. Many other similar questions should suggest themselves to you.

I. Material. Does it seem familiar to the writer? Is it interesting? Can you suggest any other matters that might properly have been included?

II. Subject and Title. Is the subject suited to the length of the theme? Is the title clear? and brief?

III. Plan. What are the main headings? Has the plan Unity? Coherence? Proportion? What changes can you suggest in the arrangement or proportion of parts?

IV. Beginning and End. Do they contain anything unnecessary? Is the beginning clear? the end important?

V. Development. Is there Unity of Expression? Is one point of view maintained? Do the connectives indicate the plan clearly? Do any parts require more extended or more emphatic development?

VI. The Division into Paragraphs. Can you suggest any alterations in the division into paragraphs?

4. Write a theme of one or two paragraphs on one of the following subjects. Divide the subject into parts; take up each in the order of its interest or importance, ending with the most important.

1. The Qualities of a Good Speaker.
2. The Character of the Vicar of Wakefield.

3. The Absurdities of the Plot in the "Vicar of Wakefield."
4. Is Shakespeare fair to Julius Cæsar?
5. The Ups and Downs of Hats.
6. Nelson's Conception of Honor. (Southey's Life.)
7. The Different Places in which the Story of "David Copperfield" is Laid.
8. Advantages of Learning a Trade.
9. Getting Along with People.
10. Kipling's "Barrack Room Ballads."

5. Additional Subjects for Themes of Two or Three Paragraphs.

1. How to Repair a Bicycle Tire.
2. Analysis of a Flower.
3. The Real Shylock.
4. Our Debating Society.
5. How I Learned to Skate.
6. The Pyncheon Hens.
7. Difficulties of Writing a Theme.
8. The Passing of the Spare Chamber.
9. David Copperfield's School Life.
10. The Story of Silas Marner.
11. The Most Amusing Scene in "Twelfth Night."
12. How did Sir Andrew Aguecheek Look?
13. How did Rosalind Look?
14. Addison's Description of Westminster Abbey compared with Irving's.
15. The Fight between Sohrab and Rustum.
16. Will Honeycomb at a London Coffee-house.
17. A short account of the character and achievements of some distinguished American, either of the past or present: Alexander Hamilton, Washington Irving, Andrew Jackson, Nathaniel Hawthorne, Thomas B. Reed, John Fiske, Bret Harte, John Burroughs, President Roosevelt.

If these themes show especial excellence, they may be made the basis for themes of greater length—700–900 words.

6. Subjects for Descriptions of 500–700 Words. Plans should be made for these themes, with especial attention to: (1) general impression; (2) detailed impressions; (3) some especially characteristic details. The following plan will serve for an example.

"The Corners."

1. A group of stores interrupts the succession of residences and deep lawns on the avenue. Irregularity of appearance, wood, brick, small, large; vacant lots; dirty street.

2. The traffic is greater here than elsewhere. Wagons with produce from the country; handsome carriages on their way to the park near by; shoppers; newsboys; boys and girls just out of school.

3. There are all kinds of small stores. Variety of color in windows; provisions on sidewalk; pop-corn stands; groceries, candy, soda-water.

4. Busiest of all is a little shop patronized by school-children. The display in the unwashed windows; the stream of patrons.

The details should unite to give a general impression of incongruity and bustle.

1. Some Portion of the City. 2. The Holiday Crowd. 3. In a Railway Station. 4. The Audience at a Lecture. 5. Field Day. 6. Recollections of a Visit to an Art Museum. 7. A County Fair. 8. A Country Village. 9. The Bathing Beach. 10. A Summer Resort.

7. Subjects for Narratives of 600–800 Words. Plans should be made with especial attention to the beginning, the end, the objective point, and to the proportion of parts.

1. A Cruise in a Canoe.
2. A Visit to a Department Store.
3. The Life of a Butterfly.
4. A Ride on an Elevated Railway.
5. A Visit to a Museum.
6. My Cranford Party.
7. A Trolley Car in Cranford.
8. A Trip to the Moon.
9. A Christmas Story.
10. A Day in London with Goldsmith.
11. The Conspiracy of Aaron Burr.
12. Story of Beowulf;—from the point of view of Grendel's mother.
13. The Defense of Thermopylæ;—told by one of the Persians.
14. The Story of Enoch Arden;—from Annie's point of view.
15. An Imaginary Dinner with Boswell and Dr. Johnson.

8. Subjects for Expositions.

1. A Comparison of Two of Shakespeare's Heroines: Rosalind and Viola.
2. Carlyle's Style in the Essay on Burns. Follow this general outline: 1. Words (including figures of speech and allusions); 2. Sentences; 3. Paragraphs; 4. Qualities of Style, Ease, Rapidity, Humor, Pathos, etc.
3. Macaulay's Style in the Essay on Milton.
4. The Historical Truth of Cooper's "Last of the Mohicans."
5. Goldsmith's Autobiography in the "Vicar of Wakefield."
6. The Life of the Puritans as Seen in "Miles Standish."
7. Dickens's Autobiography in "David Copperfield."

9. Subjects for Arguments. Follow this general outline in making your plans. 1. Origin of the ques-

tion; the question defined and limited; the question carefully stated. 2. Proofs. Each should be given at least one paragraph, and the most important should be put last. 3. Conclusion.

1. A four years' course in English should be given in every high school.
2. In the course in English literature more attention should be paid to English history.
3. Athletics in this school should be under the direct supervision of the faculty.
4. The fifth act of the "Merchant of Venice" is superfluous.
5. The annexation of Cuba would be advantageous to this country.
6. The weird sisters add to the impressiveness of Macbeth.
7. The number of elective courses offered in this school should be greatly increased.

PART II

SENTENCES, WORDS
GOOD USE

CHAPTER XIV

DIFFERENT FORMS OF SENTENCES

1. Whenever we try to express our thoughts to others, whether in writing or speaking, we combine words into sentences. If we speak or write so as to be readily understood by others, each sentence must be composed in accordance with the laws of good use comprised in grammar, and if we group sentences into paragraphs and compositions, the form that each sentence takes will depend in part on the relation of its thought to the thoughts in the neighboring sentences. At the same time, each sentence is by itself an important unit of composition, and is to be constructed under the guidance of the principles of composition so as to express our ideas clearly and forcibly. In all our discussion of sentences, therefore, we must bear in mind these three considerations: (1) a sentence must be grammatical; (2) it should aid in expressing the thought of the paragraph; (3) it should be a unit of thought itself, expressing by its structure the relations of its ideas. In the present chapter these three considerations are to be applied to the different forms of sentences.

2. Grammar supplies us with a definition of a sentence

and a division of sentences into three kinds. A sentence consists of a number of words, which make complete sense, and which therefore have a subject and a predicate. Stray phrases and clauses like the following are not sentences and are rarely found in good style.

Detached and irresponsible words. Refusing to be joined to their comrades. Although it is clear that neither a few disconnected words nor a phrase, nor even a dependent clause like this, makes complete sense.

A sentence consisting of a single statement, one subject and one predicate, is *simple;* one consisting of at least two independent statements is *compound;* one consisting of at least one dependent and one independent statement is *complex.* All sentences are of one of these three kinds, and many are both compound and complex.

3. This classification conforms to the relations of our ideas. An idea may stand by itself in thought, and therefore require expression in a simple sentence, as the first in this paragraph. Or two or three independent ideas may be closely related in thought, yet no one of them subordinate to another; then they have their proper expression in a compound sentence, like the last two in the preceding paragraph. When, however, an idea is dependent on another, it requires expression as a subordinate clause of a complex sentence, like the present one. The task of subordinating and connecting our ideas so that they can be expressed in complex and compound sentences is a fundamental

part of both correct thinking and correct writing. It involves the recognition of some ideas as independent and others as subordinate to them, and the discovery of the exact relation of one to the other; as, for example, the relation expressed by a modifying clause of time, cause, or purpose. In this task of organizing thought into sentences, we shall in succeeding chapters follow the guidance of the principles of composition. We shall see that about the main idea stated in the principal clause there may be grouped a number of phrases and clauses closely connected with it, all the various members uniting to give this idea complete expression, and all bound together in an organic whole. Here we may note that the classification of sentences into simple, compound, and complex, calls attention to the necessity of structure, and also to the opportunity for variety in the sentences of a paragraph. The different parts of a sentence must be related to one another as the ideas are related in thought, but these relations may be expressed with infinite variety.

4. The parts of a sentence are related grammatically as well as logically. Grammar, indeed, is the enumeration of the decisions of good use in regard to the composition of sentences. In a later chapter we shall examine some of the most common "Solecisms," or mistakes in grammar, but everything that the student has learned in grammar is applicable to his sentences. We have already noticed a most important grammatical rule, that a sentence must have a subject and a

predicate. The subject, we learn from grammar, may be a noun, the infinitive of a verb, or a clause, and may be qualified by adjectives, a noun in apposition, or a relative clause. The predicate must contain a verb, with or without various complements and modifiers. Phrases and clauses may have adjectival functions, modifying nouns; or adverbial functions, modifying verbs. By these and many other rules, grammar prescribes the forms that our ideas shall take and the connections that may exist between them in a sentence. It also prescribes to a considerable extent their order. It is usual for an adjective to precede its noun, a relative clause to follow its antecedent, and the subject to precede its verb. Sometimes, in a sentence,—as, "The boy shot the bird,"—only one arrangement of words is possible. In the composition of sentences, therefore, both in the use of the different parts of speech and their combination into phrases and clauses, and in the structure and connection of all the parts, and to a large extent in the arrangement of words, we must conform to good use as expressed in grammar.

5. The composition of any sentence depends also on the sentences that precede and follow it. We have seen in composing paragraphs how necessary it is to have each sentence closely connected with its neighbors, to have one begin where the other left off. Frequently we should place in the first part of a sentence some words referring to the preceding sentence; in deciding what part of a sentence to place at the end, we need

to consider what is to come in the next sentence. The order of words in a given sentence depends not only on grammar, but also on the progress of thought in the paragraph.

6. Sentences, again, may be said to be either short or long. The average length of English sentences has been calculated to be thirty words. Sentences with less may be considered short; with more, long. Each kind is useful. The first sentence in the quotation from Burke, on page 53, is short: "The proposition is peace." The last sentence of the quotation is long: "I propose, by removing the ground of difference, and by restoring the former unsuspecting confidence of the colonies in the mother country, to give permanent satisfaction to your people; and (far from a scheme of ruling by discord) to reconcile them to each other in the same act and by the bond of the very same interest which reconciles them to the British government." Both are excellent sentences. A composition, however, consisting entirely of sentences as short as the first would give a choppy, jerky effect, very irritating to the reader; while a succession of sentences as long as the last would be difficult for a reader, who would be obliged to make a constant effort to retain the matter in his mind from one period to the next. A paragraph composed of sentences of the same length —short, long, or medium—is always monotonous, and to be avoided. Variety in sentence length must often be sought quite consciously. A series of short sentences may lead to a long one, as in the paragraph from

Burke, or two long sentences may be separated by a short one, as in the second paragraph from Addison, on page 11. Long and short sentences may both be used; both together are better than either separately.

7. In any particular instance, the choice between long and short sentences must be determined in part by the idea to be expressed, and in part by the effect sought. Short sentences can express ideas tersely and emphatically, so they are useful at the beginning of a paragraph to introduce a subject, or at the end to sum up a discussion. A composition should usually begin with a short sentence. Long sentences enable a writer to state a whole thought with all its necessary modifications and subordinate details, and they are necessary for the expression of anything beyond the most simple and fragmentary thought. A long sentence, for example, may serve in a paragraph for the complete explanation of a thought, outlined in a preceding short sentence, or for the enumeration of many brief details, or for the comparison of different ideas. Short sentences give a style the very desirable qualities of simplicity, rapidity, directness. Long sentences are capable of great varieties of structure and all the graces of dignity and rhythm. Burke's first sentence presents the thought with vigor and directness suitable to the opening sentence of a paragraph; his last sentence amplifies and completes the same thought with impressive dignity.

8. Long sentences are more difficult to write than short. They offer more chances for grammatical mis-

takes and for violations of the principles of composition. Beginners must, therefore, learn to write good short sentences before they can hope to write good long ones. For this reason they are sometimes encouraged to write only short sentences. Yet long sentences are indispensable to an effective style, and to avoid them is merely to shirk an elementary and necessary task of composition. The student can hardly begin too early the practice of writing sentences of somewhat more than the average length. Since he wishes to express his ideas concisely and vigorously, he should learn to write short sentences; since he wishes to express his thoughts comprehensively and connectedly, he should not be afraid to try long sentences.

9. All sentences, again, are either loose or periodic. A periodic sentence is one in which the sense is incomplete until the end. All others are loose. In a periodic sentence, a period cannot be placed anywhere before the end; in a loose sentence, a period might be placed before the end, and yet the sense be complete. "Soon after daylight, Nelson came upon deck."—is a periodic sentence. "Nelson came upon deck soon after daylight."—is a loose sentence. A loose sentence may, however, be periodic to a considerable degree, as in the following from Macaulay.

> The perfect historian is he in whose work the character and spirit of an age is exhibited in miniature.

The sentence is loose, for the sense might be completed and a period placed after "exhibited," but the sentence

is periodic to that point. So the following sentence from Newman is periodic as far as "hut"; after that, sense is complete at several places.

In the bosom of the woods which stretched for many miles from the immediate environs of Sicca, and placed on a gravel slope reaching down to a brook, which ran in a bottom close by, was a small, rude hut, of a kind peculiar to Africa, and commonly ascribed to the wandering tribes, who neither cared, nor had leisure, for a more stable habitation.

10. The question of using loose or periodic sentences really becomes a question of how much periodicity to admit into sentences. When and to what extent should the sense be suspended? Evidently a periodic sentence has an advantage in holding the reader's attention to the end. A loose sentence offers one or more places where sense is complete and hence gives an opportunity for the attention to wander. Long periodic sentences are likely to be artificial and somewhat pompous. Long loose sentences are likely to be vague, disconnected, and rhetorically unprincipled, yet loose sentences are natural to our language, and form the bulk of our discourse. It requires no effort to make a sentence loose; it often requires considerable pains to make a sentence periodic. Before it is begun, the writer must see where it will end. Practice in writing periodic sentences is, therefore, helpful to skill in sentence structure, and an appreciable degree of periodicity is necessary for Emphasis. In practice, then, write a good many periodic sentences. Test sentences to see

if their force cannot be increased by suspending their sense for a longer space.

11. Another classification of sentences—declarative, imperative, interrogative, and exclamative—need not detain us long. Most written sentences are declarative. An imperative sentence is needed only when there is a command; and an exclamative sentence should be used only when there is something worth exclaiming about. Interrogative sentences are required more frequently, and are used not only to ask questions but also to give emphasis and a variety of expression to the thought. Thus, in the selection from Hawthorne in Chapter 1, Exercise 3, one sentence is interrogative, though there is no genuine question to ask.

What is more melancholy than the old apple trees that linger about the spot where once stood a homestead, but where there is now only a ruined chimney rising out of the grassy and weed-grown cellar?

12. In choosing between the various kinds of sentences, the student needs to consider the demands of his subject and reader, and to remember that the structure of every sentence should express the relations of its ideas, and at the same time be suited to its place in the paragraph. There is probably more danger that his sentences will be too simple, too short, and too loose, than that they will be too complex, too long, and too periodic; but he should seek to understand the value of each form and learn to use them all. But all this care will be of no avail unless his sentences are grammatically correct.

EXERCISES

I

While studying the composition of sentences, the class should write short themes regularly. These should not be over a paragraph or two in length, in order that attention may be centered on the sentences. **1.** Break up the following long sentences into short ones; making omissions or adding connectives as may be necessary.

1. It happened one day about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand: I stood like one thunderstruck, or as if I had seen an apparition; I listened, I looked round me, I could hear nothing, nor see any thing; I went up to a rising ground to look farther; I went up the shore and down the shore, but it was all one, I could see no other impression but that one, I went to it again to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the very print of a foot, toes, heel, and every part of a foot; how it came thither, I knew not, nor could in the least imagine. 2. But after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man; nor is it possible to describe how many various shapes affrighted imagination represented things to me in; how many wild ideas were found every moment

in my fancy, and what strange, unaccountable whimsies came into my thoughts by the way.

DANIEL DEFOE: *Robinson Crusoe.* 1719.

3. Amongst other discourse, and deploring the sad condition of our Navy, as now governed by unexperienced men since this Revolution, he mentioned what exceeding advantage we of this nation had by being the first who built frigates, the first of which ever built was that vessel which was afterwards called *The Constant Warwick,* and was the work of Pett of Chatham, for a trial of making a vessel that would sail swiftly; it was built with low decks, the guns lying near the water, and was so light and swift of sailing, that in a short time he told us she had, ere the Dutch war was ended, taken as much money from privateers as would have laden her; and that more such being built did in a year or two scour the Channel from those of Dunkirk and others which had exceedingly infested it.

4. He added that it would be the best and only infallible expedient to be masters of the sea, and able to destroy the greatest navy of any enemy, if instead of building huge great ships and second and third rates, they would leave off building such high decks, which were for nothing but to gratify gentlemen commanders, who must have all their effeminate accommodations, and for pomp; that it would be the ruin of our fleets if such persons were continued in command, they neither having experience nor being capable of learning, because they would not submit to the fatigue and inconvenience which those who were bred seamen would undergo, in those so otherwise useful swift frigates.

JOHN EVELYN: *The Diary.* 1690.

2. Reconstruct each of the following paragraphs, combining the short sentences into several longer ones. Omit or add connectives as may be necessary.

Evidently that gate is never opened. The long grass and the great hemlocks grow close against it. If it were opened it is so rusty that great force would be required to turn it on its hinges. This would be likely to pull down the square stone-built pillars. And it would work to the detriment of the two stone lionesses which grin with a carnivorous affability. Beneath them is a coat of arms surmounting the pillars. It would be easy enough, by the aid of the nicks in the stone pillars, to climb over the brick wall with its smooth stone coping. But by putting one eye close to the rusty bars of the gate, we can see the house well enough, and all but the very corners of the grassy enclosure.

So I led the way into the kitchen garden. It was in the first promise of a summer profuse in vegetables and fruits. Perhaps it was not so much cared for as other parts of the property. But it was more attended to than most kitchen gardens belonging to farm-houses. There were borders of flowers along each side of the gravel walks. There was an old sheltering wall on the north side covered with tolerably choice fruit-trees. There was a slope down to the fish-pond at the end, where there were great strawberry beds. Raspberry bushes and rose bushes grew wherever there was a space. It seemed a chance which had been planted. Long rows of peas stretched at right angles from the main walk. I saw Phillis stooping down among them before she saw us. As soon as she heard our cranching steps on the gravel, she stood up. Shading her eyes from the sun, she recognized us. She was quite still for a moment. Then she came slowly towards us, blushing a little from evident shyness. I had never seen Phillis shy before.

3. Reconstruct the following loose sentences, making them more periodic.

1. There are ten or twelve shafts, but seldom are all run at the same time, either on account of lack of grain, or, more often, because there is not enough water in the creek.

2. Bags of flour stand on all sides in the mill-room.

3. A wide platform runs along the front side, on which, at all times, are seen the bags of grain brought to be ground into flour.

4. The long-expected day arrived at last after weeks of waiting.

5. Some people make a living by caring for household pets, a majority of them women.

6. Her studio was a delightful spot; it hardly seemed to belong to the actual world but was rather the outward type of a poet's imagination.

7. The result of the battle of Delium was far more important than the fate of the comedy of "The Knights" to an Athenian, in the time of the Peloponnesian war.

8. Even Fox had paid to the illustrious tribunal the compliment of wearing a bag and sword, though generally so regardless of his appearance—this the collectors of gossip did not fail to remark.

9. There appeared the high-souled Windham, the ingenious, the chivalrous, the finest gentleman of the age, his form developed by every manly exercise, his face beaming with intelligence and spirit, his eyes reverentially fixed on Burke.

4. Amplify the following simple sentences by the addition of modifying phrases and clauses.

1. The opening sentence of a paragraph should usually be short.
2. Long sentences may express intricate thought.
3. A balanced sentence is often emphatic.
4. You should avoid exclamatory sentences.
5. Good style with bad sentences is impossible.
6. The commonest objects are vividly described by Dickens.
7. Dickens preaches brotherly kindness for the poor.
8. "Nicholas Nickleby" established Dickens' power as a master of dialogue.
9. At last the referee blew his whistle.
10. We left the village.

5. Examine the sentences in the last three paragraphs of this chapter. How many are periodic? How many are very loose?

6. Analyze the sentences in a paragraph in one of Macaulay's Essays. Specify whether each is simple, complex, long, short, loose, periodic, balanced. How does he vary the kinds? What is the effect of the short sentences? of the long? What other facts do you notice about his sentences? Analyze paragraphs from Hawthorne and Goldsmith in the same way. The following analysis of a paragraph from Lockhart's "Life of Scott" will serve as an example.

1. Such a son and parent could hardly fail in any of the other social relations. 2. No man was a firmer or more indefatigable friend. 3. I know not he ever lost one; and a few with whom, during the energetic middle stage of life, from political differences or other accidental circumstances, he lived less familiarly, had all gathered round him, and renewed the full warmth of early affection in his later days. 4. There was enough to dignify the connection in their eyes; but nothing to chill it on either side. 5. The imagination that so completely mastered him when he chose to give her the rein, was kept under most determined control when any of the positive obligations of active life came into question. 6. A high and pure sense of duty presided over whatever he had to do as a citizen and magistrate; and as a landlord, he considered his estate as an extension of his hearth.

ANALYSIS OF SENTENCES

1. Short, simple, periodic, states paragraph-topic,—Scott's social relations.

2. Short, simple, periodic.

3. Long, compound and complex, loose, amplifying the thought of 2.

4. Short, compound, loose, balanced.

5. Long, complex, periodic, parallel clauses introduced by "when."

6. Long, compound, first part periodic to "citizen," second part periodic throughout.

Sentences varied in length and structure; in general, periodic.

7. In the themes assigned to you for criticism—(1) What sentences are too long? How would you divide them? (2) What sentences are too short? How would you combine them with others? (3) What sentences are too loose? How would you make them more periodic? (4) What other alterations would you make?

II

8. In the themes assigned to you for criticism, consider the following questions in addition to those asked in Exercise 7. (1) What sentences seem to you to have Unity? (2) What seem to lack Unity? Suggest improvements. (3) What conclusions do you draw in regard to Unity in sentences?

9. In what ways is Unity violated in the following sentences? Suggest alterations.

1. One day Judge Pyncheon came over and insisted on seeing Clifford; while Hepzibah was hunting for him, Clifford saw the Judge; soon he came out, and told her to put her things on, he had his on, and together they went to the railway station, boarded a train, and took a short journey; but all the time Clifford talked of a man in an arm chair with a blood-stain on his bosom.

2. The color of the house was a reddish brown, dingy with years. A low veranda ran across the front. It was an afternoon late in October. The air was warm and damp. The sky was smothered up in gray, opaque clouds.

3. During three months spent at a Wisconsin farm, on the almost daily drives through the country, my interest was aroused by an old mill in a village consisting of about a dozen houses, a few barns, and a store, which was perhaps the most important feature to most persons.

4. It took a very few minutes to reach the woods. A path led into it. We walked down there. Immense trees stood on every side, and the underbrush was thick.

5. Johnson's works have lived and will live on account of his charming personality, although music had no effect on him, being unable to distinguish tunes, and when a dear friend of his married an Italian musician, he could never forgive her.

6. Soon the chapel bell brought the happy chatter to a hush, and the students gathered to their familiar service, after which they broke up into little groups and gradually left the college halls; and the opening day at college was over.

CHAPTER XV

UNITY IN SENTENCES

Thursday.

1. The principles of composition aid in giving sentences real structure. They should be built firmly together like so many houses, not thrown together like so many piles of stones. To be a structure, a sentence must have Unity. It must not be a fragment, or an aimless collection of phrases, or a combination of irrelevant parts. It must combine all its parts into an organic whole.

2. Each sentence should be able to stand by itself—the expression of a complete unit of thought. It may contain only one idea, expressed tersely. It may contain a dozen ideas, but these must be so closely related to one another that they are parts of a whole. In each of the two following compound sentences several ideas are expressed, but each sentence has Unity, for in the first the two independent clauses unite to tell what Wallingford did, and in the second the three clauses unite to tell what Dickson did.

Wallingford leaped toward his friend with a cry of joy; they were in each other's arms like a pair of Frenchmen. As for Dickson, he sank to the floor like a melted candle; his legs would not hold him up; he gathered strength enough to crawl toward Wallingford and clutch him by the knees.

Subordinate ideas may be added, qualifying and amplifying the main idea, but they should be so arranged that they do not obscure the prominence of the main idea. The following series of sentences shows how subordinate ideas may be added to a sentence without destroying Unity.

1. A sentence should have Unity.
2. A sentence, like a long composition or a paragraph, should have Unity.
3. A sentence, like a long composition or a paragraph, should, both in thought and expression, have Unity.
4. No matter how many phrases and clauses it may contain, a sentence, like a long composition or a paragraph, should, both in thought and expression, in ideas and in structure, possess that fundamental requisite of all forms of art, Unity.

In these sentences the modifying details are placed between the subject and the predicate, thus making the sentences periodic. Periodic sentences are more likely to have Unity than loose, and short sentences than long; but a long loose sentence may have Unity as well as another.

3. Unity helps the reader. He sees a paragraph divided into sentences, separated from one another by spaces and indicated by capitals and periods. He takes in the thought of a sentence as a unit and almost at a glance. It is important, therefore, for the writer to separate his ideas, discover those that are most closely related, subordinate some to others, connect some, and thus rearrange his ideas into units of thought. Each unit of thought, thus redetermined,

may well be presented to the reader as a single sentence.

4. In order to trace this process of organizing thought into sentences, let us turn to a group of four sentences in the selection from Hawthorne in Chapter 1, Exercise 3. The ideas in these sentences might be separated in this fashion:

1. It is pleasant to think of him. (The old minister.)
2. He walks among the trees.
3. The afternoon is quiet.
4. It is early autumn.
5. He picks up here and there an apple.
6. He observes the branches.
7. They are heavily laden.
8. He computes the number of empty flour barrels that will be filled with their burden.
9. He loves each tree as if it had been his own child.
10. An orchard has a relation to mankind.
11. It readily connects itself with matters of the heart.
12. The trees possess a domestic character.
13. They have lost the wild nature of their forest-kindred.
14. They have grown humanized by receiving the care of man.
15. They have also grown humanized by contributing to man's wants.

5. Here are fifteen ideas in fifteen sentences. No sentence contains any irrelevant matter, each expresses one idea. Yet many of these sentences are so closely connected in thought that to separate them is to destroy rather than to promote Unity, and to make the thought seem disconnected and childish. The first eight deal with the picture of the old minister in the orchard; and of these, the last seven may properly be connected

with the first as modifiers of "him" (the old minister). Then by means of a right subordination of parts we shall have a complete idea expressed. Now, what are the most important ideas of the seven subordinated?—evidently those most directly connected with the "him" of the main clause, the second, fifth, sixth, and eighth. So the second and fifth become participial phrases modifying "him"; and the sixth and eighth, clauses introduced by "while," modifying the participles. Five of our original sentences are now parts of one sentence; the other three may be connected with them. The third and fourth become phrases modifying the participle, "walking," of the second; and the seventh is combined with the object of the verb, "observes," in the sixth. The following arrangement of the result will indicate clearly the structure of the sentence.

(1) It is pleasant to think of him
(2) walking among the trees
(3) in the quiet afternoons
(4) of early autumn
(5) and picking up here and there an early windfall,
(6) while he observes
(7) how heavily the branches are weighed down,
(8) and computes the number of empty flour barrels that will be filled with their burden.

6. The first eight sentences are thus combined into one long loose sentence, which has Unity because eight ideas are reorganized into one. The next sentence (9) expresses an idea so strongly and completely that it may

well stand by itself without further modifying. Moreover, it marks a thought distinct from what precedes—it tells how the minister *felt* toward his trees.

(9) He loved each tree, doubtless, as if it had been his own child.

The next two ideas are closely connected, dealing with the same thought, and Hawthorne unites them with an "and."

(10) An orchard has a relation to mankind,
(11) and readily connects itself with matters of the heart.

The twelfth sentence introduces a new idea, and this is repeated, explained, and amplified in the thirteenth, fourteenth, and fifteenth. The last two (14, 15) are so closely connected in thought that they can be combined in one clause; and all four really form but one complete idea. They are consequently united in a single sentence.

(12) The trees possess a domestic character;
(13) they have lost the wild nature of their forest-kindred,
(14) and have grown humanized by receiving the care of man
(15) as well as by contributing to his wants.

7. The fifteen ideas with which we started have been organized into four units of thought and expressed in four sentences. Each sentence has a definite structure, and is an organic whole.

8. Whenever, after this fashion, the student tries to organize his thought into sentences in accord with the principle of Unity, he will find that by connecting closely related ideas he increases the Coherence of his theme, and by subordinating the less important he improves the Emphasis. As soon as the sentences become well constructed wholes, the structure of the paragraph is improved, and the expression of the thought gains greatly in clearness and force. A comparison of the four sentences from Hawthorne with the fifteen of our analysis shows also that, while both groups have the same ideas and the same words, those from Hawthorne give us greater pleasure; they have more of the quality of ease, charm, beauty. If a style is to attract and delight us as well as to inform and interest us, the sentences must have Unity.

9. So much for the manner in which Unity may be preserved in various kinds of sentences, simple, compound, or complex, long or short, loose or periodic; we may now note some ways in which Unity is most frequently violated. There are two classes of violations for which the student will need to keep a sharp look-out in revising his sentences.

10. First, sentences that contain only a fragment of an idea violate Unity. Such sentences, like the first eight in the list of fifteen on page 189, may contain relevant ideas, but they do not contain whole ideas. Often, as in those eight, a series of statements closely connected in thought should be grouped together in a single sentence. No one of the state-

ments is important enough or complete enough to occupy a full period. Such fragments are often introduced by "and" or "but," as in the following examples.

About five minutes later, the rest of us started. *But,* not finding the right track at once, we lost time in searching for it.

We went over hills and through ravines. *And* everywhere there were flowers.

"And" and "but" are properly used to connect coördinate clauses, closely connected in thought; but it is always a question to be tested by Unity whether two clauses should be separated into two sentences, or should be united as main and subordinate clause, or as two coördinate clauses. Rarely should a sentence be introduced by one of these coördinating conjunctions. Still more fragmentary are those which are really not sentences at all but stray phrases or clauses. In testing sentences, then, one should make sure that there are no phrases or clauses masquerading as sentences, and no sentences that might better be joined together.

11. Second, long loose sentences offer many chances for running off the subject. Beginners are likely to string one idea after another, throwing in a few connectives, "and," "but," and "as," and losing all notion of constructing a sentence to express a unit of thought. The lack of Unity is apparent in the following examples, the first two from a newspaper, the other two from students' themes.

At any rate it was on the sea-border, for the tall brick house, in which the simple plot of the story unwinds, has a garden, and beyond the garden the sea, and the inmates are "the Blyth girls," Phebe and Vesta, ancient maidens, who live there alone, except for their servant-maid, "Diploma Crotty, help, tyrant, governor-in-chief of the kitchen," until they take in the fascinating young Dr. Strong, who has come to take up the practice of the old retiring physician, Dr. Stedman.

He is a true woman's hero,—and marches, or sails, into the good graces of all the women and most of the men in the story,—the latter being only numerous enough to carry along the male parts, and, indeed, the customary life of quiet New England villages is mostly carried on by women, as may be seen by the tales of Miss Jewett and Miss Wilkins, with the aid of a doctor, a deacon, a parson and a few minor personages, such as Ithuriel Butters in the present case.

Gabriel and his father (Basil the blacksmith) were taken on a separate boat then after Evangeline was taken captive with the priest and after they got to land Evangeline and the priest wandered around the country looking for her lover until one day they found where her lover lived and he was not at home so the next morning after they had met his father they went to look for her lover and she found him in a hospital dying.

They were to be married when English officers came over and ordered the people out of the place, they were sent away on ships to another country and Evangeline and Gabriel were separated, they were both sent to this country but were on different ships and could not find each other when they arrived.

In each of these sentences the writer, when he started, had no idea where he was coming out. A number of slightly connected ideas are jumbled in a hodge-podge. In revision, a long involved sentence or one containing

unrelated parts should be separated into several; and, if necessary, the form of these should be recast.

12. The principle of Unity, we have seen, requires that a sentence be an organic whole. Our ideas are to be so organized that those closely related will be combined into a well-built structure, expressing completely one idea, while ideas that have importance and distinction enough will stand alone. The reader, in taking in a sentence at a glance, should receive a real, complete unit of thought. Fragmentary, incomplete ideas must not stand alone as sentences; on the other hand, incongruous, irrelevant, or slightly related ideas must not be joined together in one sentence. If a writer knows well what he wants to say, there will be no difficulty in making his sentences all units of thought, and at the same time giving them great variety of structure.

End. Thursday.

EXERCISES

I

1. Correct the following sentences so that they will conform to the principle of Unity.

1. And they sent Gabriel away, and he was not heard of for many years; and after Evangeline's father had died Evangeline and the priest wandered around until they found Gabriel in a hospital dying with the fever, and when Evangeline died they buried her beside her lover.

2. A shrill buoyant whistle aroused him, and he started up only to sink back on the log when he heard voices, for he kept out

of the way of all the men except Joe Clark, who had shown himself a true friend ever since the day that Harold tried to ride a half-broken broncho to show the men that he was not a baby, and he had stuck on well, but finally a sideward plunge and a backward jerk had left Harold a heap on the ground.

3. In front of the dining room is the library. All the rooms have fireplaces, but the one in the library is the largest. Here the long winter evenings are spent. Some of the books are old and yellow with age. The walls of this room are hung with many old relics. One could spend hours looking at them.

4. There was a little valley here. A brook flowed through the middle. Part of this valley was cultivated.

5. Gilbert loved Rebecca and he went to visit her, but Rebecca would rather throw herself out of the window than to be in his power, and this makes him admire her all the more.

2. Each of the following groups of sentences is to be reorganized into sentences in conformity with the principle of Unity.

I. 1. A gate at the right of the barn-yard opens on the road. 2. This extends in an irregular course. 3. It narrows to a path of gold. 4. At last it loses itself in the woods. 5. A zig-zag rail fence extends along either side. 6. On both sides of the road are strips of vegetation. 7. Rank weeds mingle with blooming golden-rod and Spanish needle. 8. The fence corners are filled with blackberry briars. 9. Far up the road are children. 10. They move about gathering the ripe berries. 11. Their tin pails reflect the sun with a dazzling glare. 12. On the right of the road is a hill. 13. On this, just before the wood is reached, is a little white church. 14. Back of it is the graveyard with its white stones. 15. Some of these are mouldy. 16. Some lean to the earth.

II. 1. Mile after mile, knot after knot is covered. 2. The regularity is monotonous. 3. Still the relative positions of the racers are unchanged. 4. Now one can see the smoking chimneys of Milwaukee. 5. The great elevators, the tall buildings loom up in the distance. 6. The laborer's corn-cob pipe goes out. 7. The

wealthy gentleman leaves his stateroom. 8. All crowd to the rail. 9. The tug, sent out to tow in the *Christopher Columbus,* is left far in her wake. 10. Both boats steer for the harbor entrance. 11. The dwarf has the advantage in distance. 12. But the engines of the giant respond to the occasion. 13. She pushes her nose in among the long rows of wharves. 14. Her whistle bellows forth a hoarse shout of triumph. 15. The siren of the yacht answers shrilly. 16. This is in token of submission and congratulation. 17. The race is over.

III. 1. Colonel Waters was a quick daring man. 2. He discovered a poor barber. 3. The barber had come over the river with a small skiff the previous night. 4. These two were joined by the Prior of Aramante. 5. He had gallantly offered his services. 6. They crossed the water unperceived. 7. In half an hour they returned with three large barges. 8. Meanwhile eighteen guns were placed in battery on the convent height. 9. And General John Murray was sent three miles up the stream to the Barca de Avintas. 10. The 14th dragoons and two guns were with him. 11. He had orders to seek for boats and pass there if possible. 12. When Waters came back with the barges, some English troops followed Murray in support. 13. Others approached the river close under the Serra rock. 14. It was then ten o'clock. 15. The French were tranquil and unsuspicious. 16. The English were wondering and expectant. 17. And Sir Arthur was told that one boat had already reached the point of passage. 18. *"Well, let the men cross,"* was the reply.

IV. 1. From the outset the government of the township was vested in the Town-meeting. 2. This institution in its present form is said to be peculiar to New England. 3. But, as we shall see, it has close analogies with local self-governing bodies in other ages and countries. 4. Once in each year a meeting is held. 5. This is usually in the month of March. 6. Every adult male residing within the limits of the township is expected to be present. 7. And he is at liberty to address the meeting. 8. He may vote on any question that may come up.

3. In the following theme almost every sentence consists of two clauses connected by "and" or "but."

Rewrite, reorganizing the sentences, and subordinating parts as may be demanded by the principle of Unity.

There are many objections to the work in the gymnasium, and it is undoubtedly often inconvenient and tedious. The benefits, however, are many and seem to outweigh the objections. If left to their own devices, few of the students would take sufficient exercise, but in the gymnasium they get systematic exercise every other day. This improves their circulation, and a better circulation keeps them from catching cold easily. The exercise also keeps their muscles strong and pliable, and trains their bodies to obey the dictates of the mind. The work is compulsory, and this is an objection to it in the minds of many students. If it were not compulsory, however, they would not get exercise regularly and systematically, and the benefits of which I have spoken would be lost. We need regular drill for our bodies as well as for our minds.

4. Examine the selections quoted in the text of Chapter 6. Does each sentence conform to the principle of Unity? How is Unity secured? Three points should be especially considered: (1) If the sentence is long, does every part have an organic relation to the main idea? (2) If the sentence is short, does it express an idea with completeness? (3) If the sentence is compound, should any of the coördinate parts be made subordinate?

5. In the themes assigned to you for criticism, answer the three questions given in Exercise 4 for each sentence. Propose changes when the sentences seem faulty.

II

6. In the following sentences do you see any mistakes in grammar or in the order of words and phrases that

interfere with the Coherence of the sentences? Rewrite the sentences, making the necessary corrections.

1. The next morning Clifford, Miss Hepzibah's brother, came home after being in prison, before Phoebe got up.

2. The old walnut desk stands on a platform, elevated several feet above the floor, somewhat like a throne—such a lonesome place for the teacher to occupy.

3. He had on her hat covered with leaves and flowers dangling around his neck.

4. I realize that it is growing late, and as Neapolitan cabdrivers are proverbially slow, I call to the driver, "presto." It being the only word meaning to hurry that I know, and I continue my drive to the volcano.

5. It is surrounded by dense woods, whose beautiful green refreshes the eye and beautifies the scenery about it.

6. An old man kindly showed us the way to the house which led down the principal street and to one running off from it.

7. Resting awhile under the trees, we went into the house.

8. Unluckily we found but two chestnuts here, but no doubt more had fallen in the brush which we could not get.

9. Approaching the Blue Ridge mountains from the southwestern corner of North Carolina, a very steep incline is reached.

10. Free kindergartens would be a wise investment for this city, since the expense would not exceed the sum now spent for teaching a foreign language, there being plenty of children ready and eager to attend, for the health of the child is not injured.

11. The child is benefited, being imbued with a desire for education, given habits of order, and because he is filled with ideals to which he may aspire.

12. I would first see a girl running across the hall to meet some one of her dear friends, and some one else throw her arms around the neck of another.

7. In themes assigned to you, select sentences that seem to you incoherent. Suggest corrections. From the examination of these sentences and those in Exercise 6, what rules can you formulate for promoting Coherence in sentences?

CHAPTER XVI

COHERENCE IN SENTENCES

1. The principle of Coherence guides us in the arrangement of words, phrases, and clauses in a sentence. To a considerable extent this arrangement is fixed, as we have observed in Chapter 14, by good use. In some short sentences only one arrangement of words is possible; in many sentences only slight alterations in the order of words are permissible in conformity with the rules of grammar. When the order is fixed by good use, it is sure to be a natural, sensible, and coherent order. To be coherent, we must be grammatical and natural. Any awkward or unusual construction breaks the continuity of thought; any mistake in grammar obscures the exact relation of one word to another.

2. The order of words depends also on the neighboring sentences. You are not writing single sentences that are to stand by themselves, but sentences that are to be joined together to form a paragraph. The words should be so arranged that they will not only be coherent within the sentence, but will also aid in making the paragraph coherent. How much care is necessary to secure this may be seen by turning again to the

paragraph from " The Old Manse " in Chapter 1, Exercise 3.

3. The first sentence is:

The Old Manse! We had almost forgotten it, but will return thither through the orchard.

The second sentence might begin in either of these two ways:

The last clergyman in the decline of his life set this out . . .

This was set out by the last clergyman in the decline of his life . . .

Either is coherent in itself, but the second is manifestly better here, because the opening words, " This was set out," connect themselves closely with the last words of the preceding sentence, " the orchard." This second sentence ends:

. . . trees from which he could have no prospect of gathering fruit.

Therefore in the third sentence, the clause, " Even had that been the case," properly comes first because it refers to the last clause of the preceding sentence.

4. Toward the end of the paragraph, again, the words that begin the sentences help to indicate the structure of the paragraph.

7. An orchard has a relation to mankind . . .
8. The trees possess a domestic character . . .

9. There is so much individuality of character, too, among apple trees . . .
10. One is harsh and crabbed . . .
11. One is churlish and illiberal . . .

Four of these sentences begin with their subjects, and they have practically the same subject—"tree" or "trees." They have a uniformity of structure in order to express a uniformity of thought. The ninth offers just enough difference from this uniformity of structure to keep it from being monotonous. A further study of the sentences in this paragraph from Hawthorne or, for that matter, in any well-written paragraph, will illustrate various ways by which the arrangement of words in the separate sentences promotes the coherence of the thought of the paragraph. We have already seen two important ways—first, by beginning a sentence with a phrase or clause referring to the last of the preceding sentence; and second, by giving to sentences expressing similar ideas similar beginnings and similar structures.

5. If you will look again at the selection from Hawthorne you will find many sentences in which the order of words might be changed without violating grammar or interfering with the connection between sentences. These cases illustrate the Coherence of the sentences by themselves. In the fourth sentence, for example, there are three statements: the old minister—(1) reached the age of ninety—(2) ate the apples for many years—(3) added to his stipend by selling the superfluity. The first, since it is less important than

the others in connection with the general subject, the orchard, is made a subordinate clause,—"before reaching his patriarchal age of ninety,"—and is placed where Coherence demands, next to the words with which it is most closely connected in thought, "the old minister." Try placing this clause at any other point, after the second or third clause, and you will see that the sentence becomes incoherent.

6. In the eighth sentence of this same paragraph from Hawthorne there are several similar ideas: "the trees possess a domestic character"—"they have lost the wild nature of their forest-kindred"—"and have grown humanized." So closely connected are these ideas that they are combined in a single sentence, according to the principle of Unity, as we saw in the last chapter. These similar ideas are also given similar expression, so that their relations to one another are clearly indicated, as the principle of Coherence requires. Further, the two ways in which the trees have grown humanized are expressed by phrases similar in form: "by receiving the care of man," "by contributing to his wants." A further study, then, of this selection reveals two important ways in which Coherence can be secured in the separate sentences—ways very similar to those that, as we have just seen, promote Coherence between the sentences of a paragraph—first, by placing ideas closely related in thought close together in the sentence; and second, by giving to similar ideas similar constructions.

7. Another way of securing Coherence in sentences

is illustrated in the first paragraph of the selection from Addison in Chapter 1, Exercise 3,—by using connectives with exactness. We may first note that similar ideas are given similar form. The same subject is kept in all the sentences, and it is followed in each case by a verb in the perfect tense. Each sentence tells of something Sir Roger has done to improve the church service; and this similarity in thought is indicated by similarity in construction. The subject "he," which is repeated, also serves as a connective between sentences. The exact use of connectives between phrases and clauses is illustrated in the last sentence of the paragraph. Let us look at it first with Addison's connectives changed or omitted. Then we can see how each of his connectives helps to make the exact relations of the words evident.

AN EXAMPLE OF INEXACT CONNECTIVES

(The numerals mark the change or omission of Addison's words. The sentence should be read in its present form, and then compared with Addison's.)

He has often told me, (1) how (2) coming to his estate he found his parishioners very irregular; and (3) (4) to make them kneel and join in the responses, he gave every one of them a hassock and a common-prayer-book: and (5) employed an itinerant singing-master, who goes about the country (6), to instruct them rightly in the tunes of the Psalms; (7) upon which they (8) very much value themselves and (9) outdo most of the country churches that I have heard.

8. Let us now see the connectives that Addison actually used in the nine places indicated.

1. "that" instead of "how." This is more correct, since "how" indicates manner, and is also more usual after verbs of thinking, saying, telling, etc.

2. "at his coming" instead of merely "coming." This is more definite, since it makes clear a relation of time. Especial care must be taken with participial phrases to make their exact relation to the sentence unmistakable.

3. "that" is added. This makes the clause parallel in structure with the preceding, each now being introduced by "that."

4. "in order to" instead of "to." The infinitive phrase modifies the verb "gave" by denoting its purpose. This relation is expressed more exactly by the introductory words "in order" than by the ambiguous "to."

5. "at the same time" is added. This makes clear the relation of time and establishes a closer connection with the preceding clause introduced by "that at his coming to his estate."

6. "for that purpose" is added. This connects the preceding clause with the following infinitive by showing their relation to each other.

7. "upon which." What is the antecedent of the relative? Strict accuracy would require the substitution of "singing" for "tunes," although the sense is clear as it is.

8. "now" is inserted. This makes clear the difference in time between the action of this clause and the earlier one introduced by the phrase, "at his coming to his estate."

9. "indeed" is inserted. This separates the following statement from the preceding and calls especial attention to it.

9. One of Addison's connectives is a relative pronoun without a clearly determined antecedent—a violation of grammar, perhaps more common among good writers in his day than in ours. The other eight all mark an improvement in exactness. Two (1, 3) mark

parallel constructions; three (2, 5, 8) denote the time-relations of various parts of the sentence; two (4, 6) denote purpose; and one (9) gives emphasis to a statement. Each connective makes clear some relation between words of the sentence. By means of an exact use of connectives, Addison's sentence is made the more coherent of the two.

10. The ways of securing Coherence that we have so far observed may be further illustrated by an examination of the sentences of any writer of good prose. They are the essential means of promoting Coherence in sentences, and may now be restated in the form of four rules, which the student will do well to understand thoroughly and to remember.

Rule 1. Grammatical Relations. The grammatical relations between words or phrases must be made unmistakable.

11. This rule applies to all parts of speech, and especially to pronouns and their antecedents, and participles and their nouns. The following sentences represent some of the most common failures to make the relation of a pronoun and its antecedent clear.

1. *Antecedent Omitted.* I am sitting by an open fire, dreaming as one is apt to do when the first cool days of Fall have come, and when the myriad colors of the flames consuming the different trees, make *it* attractive and home more cheerful.

2. *Disagreement in Number.* One of the girls lost *their* footing.

3. *Ambiguous Reference.* We ate the grapes on our ride home later in the afternoon, *which* was very pleasant.

4. *Antecedent Implied.* He was an army-officer and had served in *it* for thirty years.

5. *Confusion of "Its."* I saw *it* deserted and did n't wonder at *it*, for *it* is so high that *it* would be almost suicide to climb *it* on a warm day.

6. *Disagreement in Number.* The room was in very good order, although we were told that *they* were taken care of by the students themselves.

7. *Ambiguous Reference.* Tightly *she* clasped the child's hand as if *she* wanted never to let go of *her* again, and *she* thought of the agonizing grief of *her* mother if *she* should return without *her* child.

12. The following sentences illustrate failures to make clear the relations between participles and their subjects. When the participial phrase is at the beginning of a sentence, the noun or pronoun to which the participle is attached should be the subject of the sentence. Recast each sentence so that the relation of the participle will be unmistakable.

1. Not finding the right track at once, considerable time was lost in looking for it.

2. Disregarding all protests, the next moment we heard them moving cautiously up the rickety stairs.

3. Having reached the top, there sounded a scuffle.

4. After descending the stairs, the first door to the right opens into the dining-room.

5. Glancing back at the house, a gray veil seems to shut that too from our vision.

6. The most favorable time to take a drive is in the later half of the afternoon, when, coming down the long hill, the sun is left behind.

7. Far off and almost concealed by trees, we could see a little white house.

8. The seats are of cane and not covered with plush, making them much more comfortable.

Rule 2. Connectives. Connectives between words, phrases, or clauses must be used with precision.

13. The three connectives which are used most carelessly are "and," "but," and "as." "And" ought *not* to be used to connect all sorts of ideas, whether coördinate or not; "but" ought *not* to be used unless there is a real antithesis between two coördinate expressions; "as" ought *not* to be used where "since," "when," or "because" would be more exact. The following sentences are incoherent because of either insufficient or inexact connectives. They may be improved by adding connectives, or by using more precise ones, or by recasting the sentence so as to do away with the objectionable word.

1. The power has been made adequate, *and* the best that grumblers could do has been to say the cars were running too fast.
2. She was fair, with black eyes, brown hair, *and* seventeen years old.
3. Here it is that in the fall of the year these great monarchs of the woods fight their battles, and (∧) wander off in companies of two or three to spend a season in domestic quiet.
4. The boulevard could be seen winding about a small pond, in which some geese were swimming, *with* the tall green nut-trees spreading their branches over the walks.
5. We stopped here *and* put on our rubbers *as* it was getting muddy.
6. We had walked for over an hour *but* began to feel

tired, *but* we decided to keep on, *as* we knew they would be waiting for us.

7. *With* coats off and sleeves rolled up, we grasped and bent to the oars, and *with* one accord, first leaning forward, then pulling backwards *with* such force that each muscle stood out prominently and seemed as if it would burst, we assisted in propelling the boats; *but* the rest of the party *with* hair standing and *with* eyes stretched as if they would pop out, watched our every movement as much as to say, "Our lives now depend upon you."

Rule 3. Order of Words. Words or phrases closely connected in thought should be placed together in the sentence; words or phrases distinct in thought should be kept apart.

14. In an uninflected language we are obliged to indicate the relation of words largely by their position. This rule is, therefore, of very great importance in securing Coherence. In the following sentences the relation between certain words is obscure because they are kept apart. Expressions inclosed in parentheses are to be shifted to the places marked by carets.

1. He refused (∧) to tell a lie (like a man).
2. (∧) Those who do not die young (as a rule,) are strong enough to live to a good old age.
3. Six men were on the line, waiting for the signal (∧) to start (from Mr. Jones).
4. In May, 1430, the Maid of Orleans was captured and was burned at the stake, as a heretic, at Rouen, on May the thirtieth, 1431, by the English.
5. There (∧) stands the old ruin, rudely constructed of massive oak logs, (in the shade of the pines.)

6. Three branches extend from the upper part of the main trunk, resembling the fore talons of a bird, while numerous other limbs, crooked and gnarled, spread out in every direction higher up.

7. (We,) two by two, each holding a tallow candle, (∧) passed from the hall into the dining-room.

8. To the terrified crowd, the boat (only) seemed (∧) to crawl along.

15. Expressions that go in pairs may be connected by words called correspondents; such as—either, or; neither, nor; both, and; not only, but also. The first member of the pair should be placed immediately after the first correspondent, and the second member immediately after the second correspondent. Incoherence results from misplaced correspondents, as in the following sentences.

9. He not only gave me (∧) praise for what I had done but also encouragement to keep on trying.

10. I could neither confide in (∧) him nor his brother.

Rule 4. Uniformity of Construction. Phrases or clauses, similar in meaning, should be given the same construction.

16. This rule calls attention to an important device for making the relations of our ideas evident. When we have two similar thoughts, we must not put one in the active voice and the other in the passive; or one in a phrase and the other in a clause; or one in an infinitive clause and the other in a clause introduced by

"that." Uniformity of construction makes the similarity of the ideas apparent to the reader. The following examples show how confusing changes in construction may become.

1. She told him of the defence of De Bracy's men and of the other side, the attacking side.
2. They seem industrious and to be ambitious to succeed in life.
3. After looking everywhere for our companions, and when we had failed to find a sign of them, we decided to return to the village.
4. Every fellow who is in good health should try for the team; in the first place, for the sake of exercise and fun; in the second, because the school is small and needs the help of every man if we are to beat the South High; and in the third place, it is a good way to show your loyalty.
5. I see the large room that had once been sunny, and the scene of many gay times, but now offering no sign of joy within its walls.
6. When we glance out of the west window and see the pretty lawn beneath, with the trees and hedge beyond; and from the north window see the thrifty garden and grape arbor; considering again the taste displayed in furnishing the room, we conclude that it is one of the most delightful rooms that we have ever visited.

17. Most common of all unnecessary changes in construction is the change of subject. The paragraph on pages 39, 40 from Mr. Sedgwick's essay on Macaulay illustrates the gain in Coherence from keeping the same subject through not only one but several sentences. The following sentences are incoherent because of unnecessary changes of subjects.

7. Her scowl caused many people to think that she was ill-tempered, but her being near-sighted was the cause of it.

8. In rainy weather the farmers must travel through mud and mire; when the season is very dry, the dust is unendurable.

9. The people began to put two and two together, and gradually a conclusion was reached.

10. In the country the farmers have stacked their corn, and only a few vegetables remain.

11. From the smaller end of the long bent pole hangs the wooden bucket, and to the other end they have tied old iron wheels for weights.

18. The purpose of all this discussion and illustration is to aid the student in expressing his ideas clearly, simply, and directly. If he is careful to begin a sentence where the preceding one left off, if he has his thought clearly in mind, and if he develops it in a straightforward manner with attention to grammar, he is not likely to sin greatly against Coherence. In order to rid his sentences, however, from all the faults that make for incoherence, he will need to revise his sentences systematically in accordance with the four rules.

EXERCISES

I

1. In each of the following sentences which of the four rules for Coherence is violated? How can the sentence be made coherent?

1. After riding east for about an hour the car gets to its limit.

2. The mad waters with their amber hue were dashing madly against the rocks below and foaming with wrath, and the sunbeams were dancing merrily in the spray that washed against our faces.

3. He is well educated, with good sense, and of an observant mind.

4. The tireless water is dashing through the locks which have not been closed for many years, like a miniature Niagara.

5. Ruth's own thoughts we could hardly guess; a new world seemed before her as she walked down the hill and over the bridge, stopping to look over the rail at the minnows darting about in the water below.

6. The short body filled a garment which descended only to the waist when I saw it.

7. Tea is often served here to the strains of the music-box, if the evening is warm, mingled with the splash of the waters as they are churned by the wheel.

8. The first fish caught was by Edgar Smith, it was about twelve inches long; all were anxious to be the next.

9. Slowly the scene faded as the train rushed on, leaving the limits of the great city, but, ineffaceably stamped upon my memory, it remains as fresh and vivid as on that quiet morning.

10. One night during this sleet it rained a little, and being cold enough to freeze as it fell, made the ice much more slippery than it had been before.

11. Several cows were grazing in a place set apart for them, which looked about two inches tall.

12. The Palmer got his horse and armor from a friend of Isaac the Jew for the tournament.

13. They immediately put her in a guard-house, and while she was there, they sent a woman to search her, but she hastily tore the message up and ate every piece before they had a chance to get it. She then got on her horse and started away, and the British will always remember Emily Geiger's ride.

14. Three small square windows with flowered calico curtains, and a porch with its slope the wrong way, its posts of native tim-

ber with the bark still clinging to them, made me eager to see the inside of this queerly constructed affair.

15. Following back the aisle, it leads into the dining-room.

16. One morning last winter, after a fierce struggle with a raging storm for three successive days, I well remember how glad it seemed to me to be able to relax and breathe freely once more.

17. After winding around the mountains in an upward course, moving at such a speed that the passengers can get off, pick flowers and ferns, and get back on while the train is in motion. they finally reach the top and are satisfied to find a beautiful little village nestling in the bosom of the hills, like a little child caught up in the embrace of its mother.

18. Athletics in college are desirable for three reasons; first, "strong minds are in strong bodies"; second, because youth is the time for physical development; third, for, without athletics, students do not get enough exercise.

19. They all marched in twos in perfect time with the music and each carrying a hymnal and singing.

20. It is so still and solemn, hearing nothing but the patter of the horses' hoofs and the rustle of the leaves, you wonder if there is any quieter or stiller place and how dreary it must be in winter, when the coachman stops suddenly, and you look up and see a massive building built of stone, which is the castle.

2. The following sentences are to be rearranged in accordance with the principle of Coherence. Here the different parts are placed in this order. (1) Connective word or phrase, connecting the sentence with the preceding; (2) Subject; (3) Predicate. The various modifiers of the subject and verb are not arranged in any fixed order. The coördinate clauses in a compound sentence are treated as separate sentences, but are numbered 1A, 1B, 1C, etc., in order to indicate that they belong to one sentence. Supply punctuation.

THE NIGHT BEFORE THE BATTLE OF HASTINGS

1.	*Connective.* And now . . .		
	Subject. the night . . .		the night of Friday the thirteenth of October . . .
			the night which was to usher in the ever memorable morn of St. Calixtus
	Predicate. came on . . .		
2.	*Subj.* the way . . .		in which that night was spent by the two armies . . .
	Pred. was . . .		very different . . .
			according to our Norman informants . . .
3A.	*Subj.* the English . . .		
	Pred. spent . . .		the night . . . in drinking and singing . . .
3B.	*Subj.* the Normans . . .		
	Pred. (verb omitted)		in prayer and confession of their sins . . .
4.	*Subj.* two prelates . . .		of all but the highest rank in the Norman church . . .
	Pred. were . . .		among the crowds of clergy . . .
			in William's host . . .
5.	*Subj.* one . . .		
	Pred. was . . .		Geoffrey . . .
			who, in his temporal character, was soon to have so large a share of the spoils of England . . .
			Bishop of Coutances . . .
6.	*Subj.* the other . . .		
	Pred. was . . . Odo . . .		the famous . . . the Duke's own half-brother . . .

	(*Subj.*) who . . .	
	(*Pred.*) was . . . to add . . . soon . . .	
		the temporal cares of the Kentish earldom . . .
		to his bishop's seat at Bayeux . . .
7.	*Conn.* and . . .	
	Subj. one . . .	not yet their equal in ecclesiastical rank . . .
	Pred. was . . .	with them . . .
	C. but . . .	
	S. who . . .	
	P. was . . .	to leave . . . unlike them . . .
		in English ecclesiastical history . . .
		an abiding name . . .
8.	*Subj.* Remigius . . .	in after days the first Bishop of Lincoln . . .
		the Almoner of Fécamp . . .
	Pred. was . . .	the leader of the knights whom his abbot had sent under his orders . . .
9.	*Subj.* the Norman host . . .	
	Pred. seems . . .	to have been wrought up . . .
		under the pious care of the two bishops and of the other clergy . . .
		to a kind of paroxysm of devotion . . .

3. Analyze the sentences in a paragraph from Macaulay, noting carefully the means by which Coherence is secured, and arranging these means under the four rules given in this chapter. Analyze a paragraph from Hawthorne in the same way; one from Burke; one from Goldsmith.

4. The structure of a sentence may often be most clearly shown by means of a diagram, as in the case of the two following sentences.

(1) What was demanded of her was that she should consent to be almost as completely separated from her family and friends as if she had gone to Calcutta, and almost as close a prisoner as if she had been sent to jail for a libel; that with talents which had instructed and delighted the highest living minds, she should now be employed only in mixing snuff and sticking pins; that she should be summoned by a waiting woman's bell to a waiting woman's duties; that she should pass her whole life under the restraints of a paltry etiquette, should sometimes fast till she was ready to swoon with hunger, should sometimes stand till her knees gave way with fatigue; that she should not dare to speak or move without considering how her mistress might like her words and gestures. (2) Instead of those distinguished men and women, the flower of all political parties, with whom she had been in the habit of mixing on terms of equal friendship, she was to have for her perpetual companion the chief keeper of the robes, an old hag from Germany, of mean understanding, of insolent manners, and of temper which, naturally savage, had now been exasperated by disease.

THOMAS B. MACAULAY: *Essay on Madame D'Arblay.*

The following diagram indicates the use of parallel constructions in the first sentence.

(X) What was demanded of her . . . was . . .
  (A) that she should consent to be
    (*a*) almost as completely separated from her family and friends
      as if she had gone to Calcutta,
    (*b*) almost as close a prisoner
      as if she had been sent to jail for a libel;

(B) that with talents which had . . . . . living minds; she should be employed only
in mixing snuff
and sticking pins;

(C) that she should be summoned
by a waiting woman's bell
to a waiting woman's duties;

(D) that she (*c*) should pass her whole life . . . paltry etiquette,
(*d*) should sometimes fast
till she was ready . . . hunger,
(*e*) should sometimes stand
till her knees . . . fatigue;

(E) that she should not dare to speak or move . . . words and gestures.

The complement of the verb " was demanded " consists of five parallel clauses, each beginning " that she should," except clause B, where variety is gained by placing " she should " later in the clause. Within several of these five clauses there are other parallel constructions. The structure is, indeed, so clearly marked that it can be represented by an algebraic equation, the letters of the diagram being retained.

$$X=A(a+b)+B+C+D(c+d+e)+E.$$

Represent the antithetical structure of the second sentence by a diagram.

5. In themes assigned to you, criticize the sentences and suggest improvements, as suggested in the following outline.

1. Length. (*a*) Long. (*b*) Short. (*c*) Variety.
2. Unity. (*a*) Involved, incongruous parts. (*b*) Short, fragmentary. (*c*) Subordination of parts.
3. Coherence. Rules 1, 2, 3, 4.

II

6. In the sentences quoted from Macaulay in Exercise 5, do the parallel and antithetical constructions promote Emphasis? If so, how? In the second sentence would Emphasis be injured by a different arrangement of clauses and phrases? If so, why?

7. Read over again the paragraphs quoted in the text of Chapter 6. What words or phrases are specially impressed on your mind? By what methods are these made emphatic? Can you group any of these methods into classes; as—Repetition, Antithesis, Climax, or any others? Make a list of all the methods for emphasizing ideas in sentences that you can discover, and give examples under each.

Mon. May 25 End chap.

CHAPTER XVII

EMPHASIS IN SENTENCES

1. The principle of Emphasis requires that the writer indicate the relative importance of his ideas to the reader. We have already taken an important step toward this when we have organized our ideas, coördinated some and subordinated others, grouped them into organic units of thought, and presented each unit as a single sentence. By bringing related ideas close together, and by giving similar ideas similar forms, we advance still further toward making their relative value evident to the reader. Thus the principles of Unity and Coherence both aid in securing Emphasis. We still have to consider, however, by what definite means an idea of especial importance can be presented in the whole or a part of a sentence so as to win the reader's attention.

2. A sentence is emphatic when it is in some way distinguished from its neighbors. So, after a long sentence, a short one catches the attention. So, too, in a succession of declarative sentences an occasional interrogation attracts notice to itself. Certain kinds of sentences win attention because of their structure. A periodic sentence does not permit the reader's attention

to wander until he reaches its end. A balanced sentence sets one idea over against another, and each reenforces the other, as in the following example:

Thus the successors of the old Cavaliers had turned demagogues; the successors of the old Roundheads had turned courtiers.

In both balanced and periodic sentences, however, the emphasis is mainly due to the fact that their structure distinguishes them from their neighbors. If either structure were used constantly, it would cease to attract attention. As we have seen in our study of paragraphs, the most generally effective means of distinguishing one sentence from its neighbors is to put it first or last in the paragraph, at a place where it catches the reader's eye.

3. In calling especial attention to some part of a sentence, we are governed by the same considerations. Capitals, italics, or heavy-faced type make words conspicuous, but if used often they annoy rather than attract the reader. A balanced sentence brings certain words into prominence through their opposition to others. A change in the natural order of words, such as an inversion that places the verb first and the noun last, attracts attention to certain words because of their position. Whenever, in fact, a word is in an unusual position it is emphasized. Perhaps an even more useful means of calling attention to important words is by their repetition. All these means, however, lose their effect unless used very sparingly. The surest and most

generally available means of emphasizing words is to put them at the beginning or the end of a sentence. These are the parts which the reader sees most clearly, and the end is the part which remains longest in his mind. Therefore, put important words at the beginning or the end.

4. This cannot always be done. The grammatical relations of words must always be preserved, and a natural order is usually better than an artificial. With a little ingenuity and care, however, we can make the requirements of grammar and Coherence aids rather than hindrances to Emphasis. In the following sentence, for example, "domestic and political vexations" is the most important expression, but it occupies an unemphatic place.

It is melancholy to think that both domestic and political vexations should have clouded over the last months of such a life.

Take the sentence as Macaulay wrote it, and the Emphasis is improved by a change in the voice of the verb.

It is melancholy to think that the last months of such a life should have been overclouded both by domestic and by political vexations.

By changing a construction, Emphasis for certain words may often be secured without injuring grammar or Coherence.

5. Bad Emphasis, however, in most sentences, is due to the fact that unimportant words occupy the im-

portant positions. A sentence begins with "I think" or "it seems to me" or "it was a pleasant evening that"; or it ends with a trivial phrase. Note the improvement made in the following sentences by shifting the insignificant parts out of the best positions. Expressions to be omitted are inclosed in brackets; those to be shifted, in parentheses; the places where they are to reappear are marked with carets.

1. (In the judgment of our age) the least valuable of Addison's contributions to the "Spectator" are (∧) his critical papers.
2. Many strangers come (∧) to view the battle-ground (in the summer time).
3. (It seems to me) [that] Mathematics (∧) furnishes better mental training than Latin.
4. [It was] on a hot midsummer's day [that] we started for the mountains.
5. Writers are (∧) good judges of their own compositions (in very few cases).

In the first two sentences in the paragraph from Gibbon quoted in Chapter 5, one can see that he knew very well what words he wished to emphasize, and arranged his sentences accordingly. Any change will bring an unimportant word at the beginning or the end.

The harbour of Constantinople, which may be considered as an arm of the Bosphorus, obtained, in a very remote period, the denomination of the Golden Horn.

The curve which it describes might be compared to the horn of a stag, or, as it should seem, with more propriety, to that of an ox.

Similarly the student will have to exercise considerable care to prevent unimportant words from usurping either of the two most important places.

6. Of the two positions, the more emphatic and the more available is the end. A sentence naturally begins with its subject or modifiers, with some reference to the preceding sentence, or with a clause introducing the main statement of the sentence. The beginning need not be trivial, but it cannot always be a significant word. The end of a sentence, on the contrary, brings the thought to a conclusion, a goal, a culmination. A sentence may, therefore, often end very naturally with its most significant word. And, as the end of a sentence gives a chance for emphasis, so the end of a clause gives a chance for a secondary goal in the progress of thought, and a secondary emphasis. In the following paragraph from Carlyle's description of Coleridge, all the words just preceding the semicolons are important; all the words at the beginnings of the sentences are important, though they serve as connectives; and the words and phrases at the ends of the sentences are so important that, even when taken out of their context, they give a kind of synopsis of the paragraph. The vivid impression you receive of Coleridge is due very largely to the words at the ends of clauses and at the beginnings and ends of sentences.

> The good man, he was now getting old, towards sixty perhaps; and gave you the idea of a life that had been full of sufferings; a life heavy-laden, half-vanquished, still swimming painfully in seas of manifold physical and other

bewilderment. Brow and head were round, and of massive weight, but the face was flabby and irresolute. The deep eyes, of a light hazel, were as full of sorrow as of inspiration; confused pain looking mildly from them as in a kind of mild astonishment. The whole figure and air, good and amiable otherwise, might be called flabby and irresolute; expressive of weakness under possibility of strength. He hung loosely on his limbs, with knees bent, and stooping attitude; in walking, he rather shuffled than decisively stept; and a lady once remarked he never could fix which side of the garden walk would suit him best, but continually shifted, in corkscrew fashion, and kept trying both. A heavy-laden, high-aspiring, and surely much-suffering man. His voice, naturally soft and good, had contracted itself into a plaintive snuffle and singsong; he spoke as if preaching,—you would have said, preaching earnestly and also hopelessly the weightiest things. I still recollect his "object" and "subject," terms of continual recurrence in the Kantian province; and how he sang and shuffled them into "ŏm-m-mject" and "sum-m-mject," with a kind of solemn shake or quaver, as he rolled along. No talk, in his century or in any other, could be more surprising.

THOMAS CARLYLE: *Life of Sterling.*

7. Another way of securing Emphasis is the use of climax. In arranging a series of words or phrases, begin with the least important and end with the most important. "I came, I saw, I conquered" is a case of climax; reverse the order of parts, and the sentence is intolerable. Nothing, in fact, is more fatal to Emphasis than anticlimax.

8. We may summarize what has been said of Emphasis by merely noting the various means of securing it. Short sentences, when following long ones, an oc-

casional interrogation, periodic and balanced structure, an unusual position for a word, the repetition of important words,—are all aids to Emphasis. Two positions in a sentence, however, always attract the eye more than others—the beginning and the end. A change in construction may enable a writer to put a significant phrase in one of these places; at any rate, he can keep insignificant words out of them. His sentences will certainly not be wholly unemphatic if he pays attention to climax and puts important words at the end.

9. In concluding the discussion of the three principles of composition in sentences, we may note again that the purpose of all the rules and principles is to secure real structure. The sentence should be an organic whole, the parts of which are knit together grammatically and logically, and are so arranged that the most important most impress the reader. One valuable aid in securing such structure is conciseness. Unnecessary words not only destroy Unity and interrupt the Coherence of thought, but also distract the reader's attention from essential words. Conciseness is not opposed to comprehensiveness. Important ideas must be treated fully and may be enforced even by repetition. In general, however, the fewer words we take to express our ideas clearly and comprehensively, the greater force they will possess for the reader. Diffuseness violates every principle. Unity is injured by every word that does not add something about the subject; Coherence by every word that does not aid in making the relations of

ideas evident; and Emphasis by every word that is insignificant. We must take care to make every word count.

EXERCISES

I

1. Point out the means by which Emphasis is secured in each of the following sentences from Green's character sketch of Queen Elizabeth.

1. Her character, in fact, like her portraits, was utterly without shade.
2. Her delight in the consciousness of her ingenuity broke out in a thousand puckish freaks,—freaks in which one can hardly see any purpose beyond the purpose of sheer mystification.
3. Brave as they were, the men who swept the Spanish Main or glided between the icebergs of Baffin's Bay never doubted that the palm of bravery lay with their Queen.
4. Her levity carried her gaily over moments of detection and embarrassment where better women would have died of shame.
5. Nothing is more revolting in the Queen, but nothing is more characteristic, than her shameless mendacity.
6. No nobler group of ministers ever gathered round a council-board than those who gathered round the council-board of Elizabeth. But she was the instrument of none.
7. Of political wisdom indeed in its larger and more generous sense Elizabeth had little or none; but her political tact was unerring.

2. Examine the following selections and note the various means by which the sentences are made emphatic.

Seven years, my Lord, have now passed since I waited in your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties, of which it is useless to complain, and have brought it, at last, to the verge of publication without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a Patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a Patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the Public should consider me as owing that to a Patron, which Providence has enabled me to do for myself.

SAMUEL JOHNSON: *Letter to the Earl of Chesterfield.*

His fame is great; and it will, we have no doubt, be lasting; but it is fame of a peculiar kind, and indeed marvellously resembles infamy. We remember no other case in which the world has made so great a distinction between a book and its author. In general, the book and its author are considered as one. To admire the book is to admire the author. The case of Boswell is an exception, we think the only exception, to this rule. His work is universally allowed to be interesting, instructive, eminently original: yet it has brought him nothing but contempt. All the world reads it: all the world delights in it: yet we do not remember ever to have read or ever to have heard any expression of respect and admiration for the man to whom we owe so much instruction and amusement.

THOMAS B. MACAULAY: *Essay on Boswell's Johnson.*

Nay, sometimes a strange enough hypothesis has been started of him (Boswell); as if it were in virtue even of these same bad qualities that he did his good work; as if it were the very fact of his being among the worst men in the world that had enabled him to write one of the best books therein! Falser hypothesis, we may venture to say, never rose in human soul. *Bad* is by its nature negative, and can do *nothing;* whatsoever enables us to *do* anything is by its very nature *good.* Alas, that there should be teachers in Israel, or even learners, to whom this world-ancient fact is still problematical, or even deniable! Boswell wrote a good Book because he had a heart and an eye to discern Wisdom, and an utterance to render it forth; because of his free insight, his lively talent,—above all, of his Love and childlike Open-mindedness.

THOMAS CARLYLE: *Essay on Boswell's Life of Johnson.*

3. After reading a page or two in an essay of Macaulay's, write down the words and phrases that you remember best. By what means is each emphasized in the sentence where it occurs? Try the same method of observation in your reading in Burke, or Hawthorne, or in a recent novel or magazine article.

4. Rearrange the parts of the following sentences in accordance with the principles of Coherence and Emphasis. First determine what words deserve especial emphasis, and place these at the end of the sentence, if possible.

1. *Subject.* no heretic . . . save a few Anabaptists . . . whom the whole nation loathed as blasphemers of God . . . and dreaded as enemies of social order . . .

Predicate . . . was . . . "sent to the fire" . . .
through all her long reign . . .

2. *Subject.* the pedant . . . coarse . . . ungainly . . . ill-dressed . . .
Pred. had struggled . . . up to eminence and command . . .
manfully . . .
through all these things . . .

3. *Subj.* there . . . a certain mysticism . . .
Pred. (there) lay . . . yet at the bottom of all his (Burke's) thoughts about communities and governments . . .
in spite of the predominance . . .
of practical sagacity . . .
of the habits and spirit of public business . . .
of vigorous actuality . . .
in Burke's character . . .

4. *Subj.* I
Pred. must . . . tell . . . you . . . fairly
that
(*S*) I . . .
(*P*) have . . . no idea of a liberty . . unconnected with honesty and justice . . .
so far as my principles are concerned . . .
principles that I hope will only depart with my last breath . . .

5. *Subj.* it . . . that sensibility of principle . . .
that chastity of honour . . .
which felt a stain like a wound . . .
and . . .
under which vice itself lost half its evil, by losing all its grossness . . .
which ennobled whatever it touched . . .
which inspired courage whilst it mitigated ferocity . . .
Pred. is gone . . .

6. *Subj.* a mother and her little boy . . .
Pred. sat . . . talking about the Great Stone Face . . .
at the door of their cottage . . .
one afternoon . . .

7. *Conn.* then
Subj. the Great Stone Face . . .
Pred. was . . . formed . . . a work of Nature . . .
in her mood of majestic playfulness . . .
on the perpendicular side of a mountain . . .
by some immense rocks . . .
(*S*) which . . .
(*P*) had been thrown together . . .
in such a position as . . .
to resemble the features of the human countenance . . .
precisely . . .
when viewed at a proper distance . . .

5. Rewrite the following sentences, improving their emphasis. Words in italics are to be given special emphasis in the rewritten sentences.

1. He was always ready to do you a service, kind, and cheerful.

2. Down at the edge of the water, casting a *softening gloom* about them as they bend over the stream, are some willows.

3. Further on, vaguely outlined in the dusk, dark and mysterious entrances to other caves could be seen.

4. You see the front of the house first, which looks large and comfortable, on nearing it.

5. There are children romping on the lawn in front of the house, and many trees about it, and beautiful flower gardens.

6. On the point of climbing down, I peered through the curtain; and there *sleeping unconcernedly* was my beloved sister in the middle of the aisle.

7. Recent rains have formed deep gullies, and the prospect is not pleasing to a nervous city girl.

8. It would seem almost absurd to say that in a country whose existence has been so short as that of America, there could be such a thing as a deserted village.

9. Nevertheless such places do exist, and to visit one is an experience never to be forgotten, even should it not prove as interesting to others as it did to me.

10. The one window in the house has but six panes, and as one sees it he is impressed with the thought that it serves well its purpose as a ventilator, for two of the panes of glass are broken.

6. Criticize themes assigned to you and suggest emendations according to the following outline.

Sentences. Unity. (*a*) Too long. (*b*) Too short. (*c*) Subordination of parts.
Coherence. Rules 1, 2, 3, 4.
Emphasis. (*a*) Climax. (*b*) The End.

II

7. Note the repetition of words or phrases in Lincoln's Gettysburg Oration, Portia's speech on Mercy ("Merchant of Venice," IV, 1, ll. 184-205), Mark Antony's Funeral Oration ("Julius Cæsar," III, 2). Do the repetitions emphasize the words? Do they add to the force of the speeches? Do they add to the beauty of the style?

CHAPTER XVIII

THE QUALITY OF BEAUTY IN SENTENCES

1. Style possesses the quality of beauty when in addition to being clear and interesting it is attractive and pleasing to the reader. Attention has been centered in this book on the means by which the essential qualities of clearness and force may be attained by the beginner in the practical art of rhetoric, and only occasional reference has been made to the harmony between thought and expression, and the ease in composition which belong to the finer art that seeks the quality of beauty. This quality can be attained only through the mastery of all the units of composition, but it depends especially on the use of words and sentences. In sentences we can mark more definitely than in the longer units of composition some of the things that most people dislike and some of the traits that afford most people enjoyment. We must remember, however, that the best way to appreciate and understand the quality of beauty is not through rules or discussion, but by the study of the writers of prose who have succeeded in retaining the admiration of their readers.

2. The principles of composition must be adhered to in any effort to make style attractive and delightful.

Sentences that contain matters distinct in thought, or that follow no logical arrangement, or present the least important matters at the most important places, annoy and distract every reader. Careful observance of the principles not only secures sentences that are organic, straightforward, well-proportioned expressions of thought, but also trains a student to write with ease and individuality. The same idea may be expressed in a dozen different sentences, and yet each may be an organic whole in accord with the principle of Unity. In developing a topic into a paragraph, no two persons would compose their sentences alike, for each man would put something of himself into them. Great variety in length, periodicity, construction, and arrangement is permitted by both grammatical rules and the principles of composition. These must certainly be observed if sentences are to please the reader, but these alone will not insure the quality of beauty.

3. We cannot attempt, indeed, to solve the secrets of creating the impression of beauty, but we may consider four traits, some of which have already been mentioned, that sentences almost always possess when the style appeals to readers of good taste—Variety, Conciseness, Rhythm, and Suggestiveness.

4. Variety is an attribute of beauty in sentences just as much as it is in a landscape or a picture. Nothing offends more than sameness. A writer whose sentences are all on one model wearies his readers and fails to suit his expression to the varied demands of his subject. Thoughts and feelings are not all alike, and they

are not to be expressed in the same fashion. So, while our sentences must be grammatical and perfectly intelligible, their structure should be continually varied. We should strive to have at our command as many constructions, as many methods of expression as possible.

5. There are two constructions in particular which are greatly overused by many writers. The first is the participial phrase. In any particular case it may be the best possible construction, but it is an awkward one to use repeatedly. The following sentences might not be beautiful if the participles gave place to other constructions, but they would certainly be less clumsy.

1. The little bell over the door tinkling loudly, Miss Hepzibah, starting to her feet, fairly rushed into the shop.
2. The wind was blowing the snow into a hurricane, and she, being thin, could not stand against its making her fall down.
3. On many people now leaving the car, we went from one side to the other, viewing the scenery.

The second overused construction is the sentence consisting of two independent clauses connected by "and" or "but." The construction is a useful one, but it does not adapt itself to all ideas and it soon becomes monotonous. In revision the student should change the form of as many of these sentences as he can, until he has trained himself to use the construction with moderation. In the same way he should learn to avoid the very frequent use of any one form of sentence, or any particular grammatical construction.

6. Conciseness has already been dwelt on as an essential in well-constructed sentences. Beginners are

likely to have the false notion that diffuseness is graceful; on the contrary, the simplest expression is likely to be both the clearest and the most beautiful. One of the most objectionable forms of diffuseness is the repetition of words or phrases. Sometimes such repetition is necessary for clearness, especially in exposition; and sometimes it may be used for the sake of emphasis. But the words repeated must be important ones; the repetition of unimportant words is always annoying. Diffuseness is, in other cases, due to unnecessary details, or to wordiness in phrasing. In the following sentences the words inclosed in parentheses are of little or no value. The omissions and changes that are desirable should be carefully noticed, for they are typical of many cases.

1. Near the center of the roof is a stovepipe (which serves the purpose of a chimney).

2. In a gulch (a half hundred feet deep, over Minnehaha creek,) sixty feet below (where the laughing water of) Minnehaha Falls (dashes over the shining rocks,) is a little foot-bridge about the length and width of a common street car.

3. *Diffuse.* Along this narrow, shady promenade are found rustic seats where the happy pairs, in the afternoon strolls, love to sit and listen to the little brook as it dashes over the stones and sniff the breezes scented by the pine and balsam trees from the neighboring hills beyond, and from the impending cliffs which shelter them from the heat of the sun.

3. *Corrected.* Along this narrow shady promenade beneath the overhanging cliffs are rustic seats where one may sit and listen to the little brook and sniff the breezes fragrant with pine and balsam.

Another source of diffuseness is in the use of connecting words. These should always be used with precision, but they need not be conspicuous or cumbersome. Lincoln's wonderful description of our democratic ideal, "government of the people, by the people, and for the people," is a remarkable example of the use of connectives to promote conciseness. In the choice of connectives, as in the choice of constructions, and details, one gains in conciseness and beauty of style by taking the simplest.

7. Rhythm is found in almost all great prose, especially in emotional and imaginative prose. It is not the same as the rhythm of poetry, which is measured rhythm or meter, although both depend on the succession of accented and unaccented syllables. In verse, certain combinations of accented and unaccented syllables are called feet, and a certain number of feet make up a line. For example, blank verse, unrhymed iambic pentameter, consists of lines of five feet; and each foot is usually an iambus—that is, an unaccented syllable followed by an accented. So, although there are some variations, "Paradise Lost" and Shakespeare's plays can be scanned according to this regular scheme; as:

O, whát/a rógue/and peás/ant sláve/am Í!
Is ít/not món/strous thát/this pláy/er hére,
But ín/a fíc/tion, ín/a dreám/of pás/sion
Could fórce/his soúl/so tó/his ówn/concéit . . .

Prose is not written with regular recurring meter, nor is it divided into lines with the same number of accented syllables. Regular meter is out of place in

prose; its rhythm is irregular, unmeasured, not amenable to rule. But in all beautiful expression of strongly felt emotion, rhythm is clearly discernible. So the Lord's Prayer owes some of its noble beauty to its solemn rhythm. If we try to indicate this as we indicate meter, we find that the feet are not as regularly of one kind as in verse, nor the lines of equal metrical length; but still the rhythm seems mainly due, as in iambic verse, to the alternation of accented and unaccented syllables.

Our fá/ther, who árt/in heáv/en,
Hállow/ed bé/thy náme,
Thy kíng/dom cóme,/thy wíll/be dóne
On eárth/as it ís/in heáv/en.
Give ús/this dáy/our daí/ly bréad . . .

8. As is the case with the other attributes of beauty in style, it is easier to tell how to destroy rhythm than how to produce it. A long succession of monosyllabic words is rarely rhythmical; as—" These new tests may be put to use in the course of time, but they have not been yet." A number of unaccented syllables in succession also destroys rhythm. Any combination of words that sounds unpleasantly interferes with rhythm; such as the collocation of harsh consonant groups, of adverbs in -ly, or words ending in -ing; or a succession of syllables difficult to pronounce. The student should read his themes aloud and consider the way they sound. By this practice he will correct faults in euphony, and euphony is necessary for rhythm. By forming the habit of reading aloud passages of the

best prose, he will learn to appreciate the quality of rhythm in the sentences of others.

9. Suggestiveness is perhaps the most essential attribute of beauty in style. Sentences not only express definitely certain thoughts and feelings, they suggest others. This suggestiveness arises largely from the words used, but in no small part from the form of the sentences. Write an account of the exciting finish of a race; and your clauses naturally become short, several crowd into a sentence, there are few connectives, there is no elaborate structure. The form of the sentences suggests rapidity and excitement. Take, for example, the description of the shipwreck in "David Copperfield," and note how the movement of the sentences suggests the nervous tension and breathless action. Such sentences would not be suited to many subjects; to the description, for instance, of a sunrise. They may be compared with a single sentence in which Ruskin has described a sunrise in the Alps, and has also insisted on the preëminence of Turner as a painter of clouds.

And then wait yet for one hour, until the east again becomes purple, and the heaving mountains, rolling against it in darkness, like waves of a wild sea, are drowned one by one in the glory of its burning; watch the white glaciers blaze in their winding paths about the mountains, like mighty serpents with scales of fire; watch the columnar peaks of solitary snow, kindling downwards, chasm by chasm, each in itself a new morning; their long avalanches cast down in keen streams brighter than the lightning, sending each his tribute of driven snow, like altar-

smoke, up to the heaven; the rose-light of their silent domes flushing that heaven about them and above them, piercing with purer light through its purple lines of lifted cloud, casting a new glory on every wreath as it passes by, until the whole heaven—one scarlet canopy—is interwoven with a roof of waving flame, and tossing, vault beyond vault, as with the drifted wings of many companies of angels; and then, when you can look no more for gladness, and when you are bowed down with fear and love of the Maker and Doer of this, tell me who has best delivered His message unto men!

JOHN RUSKIN: *Modern Painters.*

Turn now to the stories of Ruth (Book of Ruth, Chapter 2) and the sacrifice of Isaac (Genesis, Chapter 22) in the authorized version, and you will see how the simplest constructions and the repetition of constructions may suggest solemnity and sincerity of emotion. Thus sentences may be formed in complete harmony with the thought and feeling to be expressed. They may not only express ideas to the intelligence of the reader, but may also, by their construction, their rhythm, and movement, awake in the reader a state of feeling in harmony with that of the writer.

10. A considerable range of suggestion may be attained by any of us in our sentences. The different effects of long and short sentences have already been discussed on pages 175, 176. All sentences, in fact, are bound to suggest something beyond the thought that they directly express. Short, jerky, incomplete sentences; artfully balanced sentences; long, loose, rambling sentences—each impresses on the reader some suggestion due to its form. Certain kinds of sugges-

tion can be consciously avoided. Artificiality, pretentiousness, eccentricity, are not impressions derived from the best prose. We are less likely to attain beauty of style by trying to write artistically than by trying to write simply. Humor, fun, excitement, sorrow, admiration will find their own proper expressions if we are content to express what we think and feel as simply and truly as possible.

11. The quality of beauty in sentences is not to be sought as something apart by itself, but as something that can come only after careful observance of the rules of grammar and the principles of composition. First, we should make sure that our sentences are well constructed; then we may consider what things detract from the reader's delight, and what qualities add to his enjoyment. Conciseness, variety, rhythm, and suggestiveness are among the attributes that go to make up the power to please the reader esthetically. The first two are in some degree within the reach of every writer, the last two can at least be studied in the prose of the great masters, and can be attempted as we advance in the mastery of the principles. Even if the power of creating beauty does not come to us, we can learn to avoid whatever interferes with the enjoyment of our sentences by people of good taste, and we can learn to appreciate fully the quality of beauty in the writings of others.

EXERCISES

I

1. The last five chapters have supplied abundant directions for the analysis of sentences. The following outline may be used.

I. Kind of Sentence.
   - A. Long or short.
   - B. Loose or periodic.
   - C. Simple, compound, or complex.
   - D. Other peculiarities of structure; interrogative, balanced, etc.

II. Unity.
   - A. In the contents of the sentence.
   - B. In the structure of the sentence.

III. Coherence.
   - A. Rule 1, Grammatical Relations.
   - B. Rule 2, Connectives.
   - C. Rule 3, Order of Parts.
   - D. Rule 4, Parallel Constructions.

IV. Emphasis.
   - A. Various means; capitals, italics, repetition, inversion, peculiarities of structure.
   - B. Climax.
   - C. The beginning and the end.

V. Beauty.
   - A. Variety.
   - B. Conciseness.
   - C. Rhythm, including euphony.
   - D. Suggestiveness.

2. The following list of sentences includes some of the most famous in our literature. They may be analyzed according to the outline in Exercise 1.

1. O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none hath dared, thou hast done; and whom all the world hath flattered, thou only hast cast out of the world and despised; thou hast drawn together all the far-stretched greatness, all the pride, cruelty, and ambition of man, and covered it all over with these two narrow words, *Hic jacet*.

SIR WALTER RALEIGH.

2. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. . . . Reading maketh a full man; conference a ready man; and writing an exact man.

FRANCIS BACON.

3. When all is done, human life is, at the greatest and the best, but like a froward child, that must be played with and humoured a little to keep it quiet till it falls asleep, and then the care is over.

SIR WILLIAM TEMPLE.

4. A little generous prudence, a little forbearance of one another, and some grain of charity might win all these diligencies to join and unite into one general and brotherly search after Truth; could we but forego this prelatical tradition of crowding free consciences and Christian liberties into canons and precepts of men.

JOHN MILTON.

5. Having thus taken my resolutions to march on boldly in the cause of virtue and good sense, and to annoy their adversaries in whatever degree or rank of men they may be found, I shall be deaf for the future to all the remonstrances that shall be made to me on this account. . . . In short, if I meet anything in city, court, or country, that

shocks modesty or good manners, I shall use my utmost endeavours to make an example of it. I must however intreat every particular person, who does me the honour to be a reader of this paper, never to think himself, or any one of his friends or enemies, aimed at in what is said: for I promise him, never to draw a faulty character which does not fit at least a thousand people; or to publish a single paper, that is not written in the spirit of benevolence and with a love to mankind.

JOSEPH ADDISON.

6. What he attempted, he performed; he is never feeble, and he did not wish to be energetic; he is never rapid, and he never stagnates. His sentences have neither studied amplitude, nor affected brevity: his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.

SAMUEL JOHNSON.

7. It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in; glittering like the morning star, full of life, and splendour and joy.

EDMUND BURKE.

8. (Petrarch's Vision of Death.) The milder and calmer Genius, the third, in proportion as I took courage to contemplate him, regarded me with more and more complacency. He held neither flower nor arrow as the others did; but throwing back the clusters of dark curls that overshadowed his countenance, he presented to me his hand, openly and benignly. I shrank on looking at him so near, and yet I sighed to love him. He smiled, not without an expression of pity, at perceiving my diffidence, my

timidity: for I remembered how soft was the hand of Sleep, how warm and entrancing was Love's. By degrees I became ashamed of my ingratitude; and turning my face away, I held out my arms, and I felt my neck within his. Composure strewed and allayed all the throbbings of my bosom; the coolness of freshest morning breathed around; the heavens seemed to open above me; while the beautiful cheek of my deliverer rested on my head.

WALTER SAVAGE LANDOR.

9. Upwards of five-hundred-thousand two-legged animals without feathers lie around us in horizontal positions; their heads all in nightcaps, and full of the foolishest dreams. Riot cries aloud, and staggers and swaggers in his rank dens of shame; and the Mother, with streaming hair, kneels over her pallid dying infant, whose cracked lips only her tears now moisten.—All these heaped and huddled together, with nothing but a little carpentry and masonry between them;—crammed in, like salted fish in their barrel; or weltering, shall I say, like an Egyptian pitcher of tamed Vipers, each struggling to get its *head above* the others: *such* work goes on under that smoke-counterpane!

THOMAS CARLYLE.

10. (The agent of a London company at Athens.) He would look over the Ægean from the height he had ascended; he would follow with his eye the chain of islands, which, starting from the Sunian headland, seemed to offer the fabled divinities of Attica, when they would visit their Ionian cousins, a sort of viaduct thereto across the sea: but that fancy would not occur to him, nor any admiration of the dark violet billows with their white edges down below; nor of those graceful, fan-like jets of silver upon the rocks, which slowly rise aloft like water spirits from the deep, then shiver, and break, and spread, and shroud themselves, and disappear in a soft mist of foam; nor of the gentle, incessant heaving and panting of the whole liquid plain; nor of the long waves, keeping steady time,

like a line of soldiery as they resound upon the hollow shore,—he would not deign to notice that restless living element at all except to bless his stars that he was not upon it.

JOHN HENRY CARDINAL NEWMAN.

11. At the usual evening hour the chapel bell began to toll, and Thomas Newcome's hands outside the bed feebly beat time. And just as the last bell struck, a peculiar sweet smile shone over his face, and he lifted up his head a little, and quickly said "Adsum!" and fell back. It was the word we used at school, when names were called; and lo, he, whose heart was as that of a little child, had answered to his name, and stood in the presence of The Master.

WILLIAM MAKEPEACE THACKERAY.

12. Is it not the chief disgrace in the world not to be a unit, not to be reckoned one character, not to yield that particular fruit, which each man was created to bear; but to be reckoned in the gross, in the hundred, or thousand, of the party, the section, to which we belong; and our opinion predicted geographically, as the north, or the south? Not so, brothers and friends,—please God, ours shall not be so. We will walk on our own feet; we will work with our own hands; we will speak our own minds.

RALPH WALDO EMERSON.

13. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

ABRAHAM LINCOLN.

3. Rewrite the following passage; from each parenthesis choose one expression and reject the others. Remember that the simplest constructions, consistent with clearness, are most likely to give beauty of style.

1. So Richard Digby took an axe, (in order to hew, that he might hew, for hewing, to hew) space enough (to build, for) a tabernacle in the wilderness, (also, and, with) some few other necessaries, (particularly, most noticeable of all, especially) a sword and gun (to, in order to, that he might) smite and slay (any one who intruded, any intruder) (upon, on, into) his hallowed seclusion, (then, and, thereupon) plunged into the dreariest depths of the forest. 2. (On its, On reaching its) verge, however, he paused (for the space of a, for a, a) moment (to, in order to, that he might) shake off the dust of his feet against the village (in which, where) he had dwelt, and (for the purpose of invoking, to invoke, in order to invoke) a curse (on, upon, against) the meeting-house (which, for, since, because) he regarded (it) as a temple of heathen idolatry. 3. (A curiosity excited him, He was curious, He felt a curiosity) (besides, in addition, also, moreover) to see whether the fire and brimstone would not rush down from heaven at once, (considering the fact that, now that, since) the one righteous man had provided for his own safety. 4. But, (as, when he saw that, seeing that) the sunshine continued to fall peacefully (on, upon, over) the cottages and fields, and (that) the husbandmen labored and children played, and (as, when, that) there were many tokens of present happiness, and nothing ominous of a speedy judgment, he turned away (in no little disappointment, somewhat disappointed, a disappointed man). 5. (As he went farther, Going farther, The farther he went,) however, and (as he felt himself lonelier, growing more lonely, the lonelier he felt himself), and (as the trees stood thicker, seeing the trees stand thicker, the thicker the trees stood) (on the sides of, along) his path, and (as the shadows grew darker, the shadows darker, the darker the shadows)

(overhead, above his head,) (the more, so much the more, more and more) (did Richard Digby exult, Richard Digby exulted). 6. (He talked to himself, Talking to himself, As he talked to himself) (as he strode, striding, he strode) onward; (he read, reading) his Bible to himself (sitting, he sat, as he sat) beneath the trees; and, as the gloom of the forest hid the blessed sky, (I was at the point of adding, I had almost added) that, at morning, noon, and eventide, he prayed to himself. 7. (He found this mode of life so congenial, So congenial was this mode of life to his disposition, He was so congenially disposed to this mode of life, Finding this mode of life so congenial to his disposition) (that) he often laughed to himself, (but, however, nevertheless) was displeased (when, as, if) an echo tossed (him, to him, upon him) back the long loud roar.

4. Select a passage from your reading in which the sentences are noteworthy for their rhythm or suggestiveness. Bring the passage to the class, where it will be made the basis for discussion of style.

5. From each pair of sentences in the following list, select the one that best expresses the thought. The merits of the sentences as translations from foreign languages should be disregarded, and they should be judged solely as English sentences. Determine your reasons for preferring the one to the other, and arrange these reasons, as far as possible, in accordance with the plan of analysis given in Exercise 1. Consider particularly whether either sentence has positive faults; whether one is better in some respects and the other in other respects; whether your reasons for preferring one relate to its Unity, Coherence, or Emphasis;

whether your preference depends on the choice of a construction, on the choice of words, on any peculiarity not yet commented on in the book. Can you compose a sentence that will express the thought better than either example?

FROM XENOPHON'S "ANABASIS"

A

1. Here Cyrus had a palace, and an extensive park full of wild beasts which he was accustomed to hunt on horseback whenever he wished to give himself and his horses exercise.

2. Through the middle of this park runs the river Meander, but the head of it rises in the palace; it runs also through the city of Celaenae.

3. Cyrus reviewed in the plain, both his Greeks and Barbarian forces; ordering the Greeks to dispose themselves according to their custom, and stand in order of battle, and that each of the commanders should draw up his own men.

4. Some wished that they might be taken, as having acted perfidiously; while others pitied their fate, if they should be caught.

5. The Greeks, even such as had been previously disinclined to the expedition, when they heard of the noble conduct of Cyrus, accompanied him with greater pleasure and alacrity.

B

1. Here the palace of Cyrus stood, and an extensive park full of wild beasts, which Cyrus hunted on horseback, whenever he had a mind to exercise himself and his horses.

2. Through the middle of this park flows the river Meander; its springs issue from the palace itself; and it runs also through the city of Celaenae.

3. Cyrus reviewed his troops, as well Greeks as Barbarians, in the plain. He ordered the Greeks to be marshaled, and to take their places, as they were accustomed to do for battle, each captain arranging his own men.

4. Some wished that, having acted perfidiously, they might be taken; others pitied them, if they should fall into his hands.

5. The Greeks, if any before showed a backwardness to the enterprise, seeing this instance of Cyrus's virtue, followed him with greater pleasure and cheerfulness.

A

6. He also called Clearchus to the council, as a man whom both he and the rest considered to be of the greatest dignity among the Greeks.

7. I have solicited your attendance, my friends, in order that, on consulting with you, I may do, with regard to Orontas here before you, whatever may be thought just before gods and men.

8. The enemy's numbers are great, and they make their onset with a loud shout; but if you are firm against this, I feel ashamed to think what sort of men, in other respects, you will find those in the country to be.

B

6. Clearchus he called in to assist at the council, as that officer appeared both to himself and to the rest, to be held most in honor among the Greeks.

7. Friends! I have called you hither to the end that I may consider with you what is most just both in the sight of gods and men, and accordingly proceed against this criminal Orontas.

8. Their numbers are great, and they come on with mighty shouts, which if you can understand, for the rest, I am almost ashamed to think what kind of men you will find our country produces.

FROM PLATO'S "APOLOGIA"

A

1. Not much time will be gained, O Athenians, in return for the evil name which you will get from the detractors of the city, who will say that you killed Socrates, a wise man.

2. But neither did I then think that I ought, for the sake of avoiding danger, to do anything unworthy of a freeman, nor do I now repent of having so defended myself; but I should much rather choose to die, having so defended myself, than to live in that way.

B

1. For the sake of no long space of time, O Athenians, you will incur the character and reproach at the hands of those who wish to defame the city, of having put that wise man, Socrates, to death.

2. I thought at the time that I ought not to do anything common or mean when in danger: nor do I now repent of the manner of my defence, and I would rather die having spoken after my manner, than speak in your manner and live.

A

3. But this is not difficult, O Athenians, to escape death, but it is much more difficult to avoid depravity, for it runs swifter than death.

4. And now I depart hence condemned by you to suffer the penalty of death, and they go their ways condemned by the truth to suffer the penalty of villainy and wrong; and I must abide by my award — let them abide by theirs.

5. For you have done this, thinking you should be freed from the necessity of giving an account of your life. The very contrary, however, as I affirm, will happen to you.

6. If you think that by killing men you can prevent some one from censuring your evil lives, you are mistaken; that is not a way of escape which is either possible or honourable; the easiest and the noblest way is not to be disabling others, but to be improving yourselves.

7. And if it is a privation of all sensation, as it were a sleep in which the sleeper has no dream, death would be a wonderful gain.

B

3. The difficulty, my friends, is not in avoiding death, but in avoiding unrighteousness; for that runs faster than death.

4. And now I depart, condemned by you to death; but they condemned by truth, as guilty of iniquity and injustice: and I abide by my sentence and so do they.

5. Me you have killed because you wanted to escape the accuser, and not to give an account of your lives. But that will not be as you suppose: far otherwise.

6. For if you think that by putting men to death you will restrain anyone from upbraiding you because you do not live well, you are much mistaken; for this method of escape is neither possible nor honourable, but that other is most honourable and most easy, not to put a check upon others, but for a man to take heed to himself, how he may be most perfect.

7. Now if you suppose that there is no consciousness, but a sleep like the sleep of him who is undisturbed even by the sight of dreams, death will be an unspeakable gain.

A

8. Now if death is like this, I say that to die is gain; for eternity is then only a single night.

9. At what price, my judges, would not anyone estimate the opportunity of questioning him who led that mighty army against Troy, or Ulysses, or Sisyphus, or ten thousand others, whom one might mention, both men and women? with whom to converse and associate, and to question them, would be an inconceivable happiness.

10. Surely for that the judges there do not condemn to death; for in other respects those who live there are more happy than those that are here, and are henceforth immortal, if at least what is said be true.

11. I see clearly that to die and be released was better for me; and therefore the oracle gave no sign. For which reason, also, I am not angry with my condemners, or with my accusers; they have done me no harm, although they did not mean to do me any good; and for this reason I may gently blame them.

B

8. If, therefore, death is a thing of this kind, I say it is a gain; for thus all futurity appears to be nothing more than one night.

9. What would not a man give, O judges, to be able to examine the leader of the great Trojan expedition; or Odysseus or Sisyphus, or numberless other men and women too! What infinite delight would there be in conversing with them and asking them questions!

10. In another world they do not put a man to death for asking questions; assuredly not. For besides being happier in that world than this, they will be immortal, if what is said is true.

11. But this is clear to me, that now to die, and be freed from my cares, is better for me. On this account the warning in no way turned me aside; and I bear no resentment towards those who condemned me, or against my accusers. Although they did not condemn and accuse me with this intention, but thinking to injure me: in this they deserve to be blamed.

CHAPTER XIX

THE VOCABULARY

1. We have now come to the fourth element of style, words. Some words which we see and hear frequently are not used at all by reputable writers; others are used incorrectly by many persons. In our choice and use of words we must be governed primarily by good use. Many examples of misuse will be considered in the later chapters of this book. If the student is in doubt in regard to a word, he should turn at once to the lists in Chapters 24 and 25, or to a dictionary, and find out whether the word is permissible and what is its meaning. We shall consider in this and the two following chapters some questions about the use of words which are not settled by the dictionaries. How can the student become acquainted with a large number of words? What are the particular values of different kinds of words? What kinds of words are to be avoided?

2. All that the student has learned of composition, of the arrangement of ideas in themes, paragraphs, and sentences, will be useless unless he acquires an intimate acquaintance with a good many words. Some of our latest dictionaries contain over two hundred thousand

words. These have been derived in large part from Anglo-Saxon, in large part from Latin through French, and in smaller parts from nearly all the languages of the earth. There are words enough for what we want to say. No one person, in fact, ever uses more than a small part of this immense total. Even Shakespeare used only twenty-three thousand, and probably many people manage to do a little writing and reading and a good deal of talking without being sure of more than a thousand. If, however, the student is going to read much and think much, and if he is going to write at all, he needs many more than a thousand words. He needs to know the meaning and value of as many as possible. How is he to set about this? He should begin by taking the right attitude. He should realize that we live in a world of words as well as a world of things, and that everything in this world of men and women, fields and houses, thoughts and feelings, facts and relations, has its word. Words are for study, interest, acquaintance, and above all, for use.

3. There are several practical ways for increasing the extent and familiarity of your acquaintance with words and your ability to use them effectively.

4. First: Keep on the lookout for new words. If you see or hear one which you understand but are not in the habit of using, go out of your way to use it until it becomes familiar. If you see or hear one which you do not understand, look it up in the dictionary at once, and afterward use it if possible. Never let a strange or half-understood word get by you.

5. Second: Read as much as possible in good English authors, in history, science, travels, and biography, as well as fiction. Read with your eyes open not only for new words but also for old ones, and note the different meanings that a word attaches to itself. In the same way, notice the words that you hear in sermons, lectures, or conversation, in order that you may become familiar with the different uses and effects of many words.

6. Third: In talking and writing, discriminate carefully in your choice of words. Make sure you have just the right word for what you want to say. When you lack a word, hunt for it until you find it. The study of synonyms, words similar but not identical in meaning, will be an aid in this work of discrimination. Think of all the words which come somewhere near answering your purpose. Building, house, edifice, mansion, residence, cottage, domicile, home—what differences are there in meaning, and which word do you want? Here again you will need to study a dictionary and, if possible, a book of synonyms.

7. Fourth: Distinguish between general and specific words. A slight study of synonyms will show that some words have more general meanings than others. "Building" is a general word, for there are cathedrals, brick blocks, city halls, churches, houses, and many other kinds of buildings. "House" is a less general and more specific word than "building"; "cottage" is still less general and more specific. "A vine-covered cottage" is a still more specific term. General and

specific words both have their advantages. If you are dealing with general ideas, you need general words. "Patriotism, love, education, expansion, duty, good, brave" are general words which we use frequently. If, however, you are dealing with specific ideas you must use specific words. When some one speaks of a deed of patriotism, a question of duty, a good sermon, he gives us very little exact information about the deed, the question, or sermon. The deed may have been going to a caucus; the question, whether to learn a lesson or not; the sermon, brief and caustic. A few specific words supply us with precise ideas. A general word presents a large class of individual ideas under one term; a specific word presents one idea precisely and definitely. Therefore, for precision in expression, use as many specific words as possible.

8. When we say that specific words are more exact and definite than general words, we mean that they present more exact and definite images to the mind of the reader. "Cottage" gives a more definite mental picture than "building"; "crash" gives a more definite image than "sound." Usually, then, a specific word is not only more exact in its meaning than a general word, it is also more forcible in its impression. If you wish to make your readers see and feel vividly what you have seen and felt, you will use many specific words.

9. The purpose of these suggestions and of the exercises that follow is to enlarge the student's knowledge of words and their meanings, and to enable him to use

them with precision and vividness. For every object or idea there should come to his mind a number of words, his knowledge of which should be so thorough that he can instantly choose the one that will express his thought most clearly and forcibly. This is the ideal which should guide his study of words.

EXERCISES

I

1. In your reading during the week, note five words that are new to you or used with meanings new to you. Words in general use are to be selected, and not technical words confined in their use to some trade, game, or science. These lists are to be handed to the teacher and will be made the basis of especial study and discussion.

2. In the first two selections given in Chapter 6, from Burke and Darwin, select all the words that seem to you of Anglo-Saxon origin, and all of Latin origin. What differences do you note in the uses of these two classes of words? What differences in the ratio of the two classes in the two authors? Find Anglo-Saxon synonyms for as many of the Latin words as possible.

3. From your reading select a paragraph which contains a large number of Anglo-Saxon words; one containing a large number of words derived from the Latin. What differences in effect do you notice that seem due to this difference in the choice of words?

4. In the two paragraphs from Burke and Darwin examined under Exercise 2, note the general and the specific words. What differences in the uses of these two classes of words? In the usage of the two authors? Substitute specific words for the general. What difference in the effect produced?

The two paragraphs in Exercise 3 may be treated to a similar examination.

5. What is the exact meaning of each of the following words? What different meanings has each? Use a word in a sentence so as to illustrate its principal meaning. These words have all been used on the preceding pages of this book, in the text or the selections in the exercises. Their history, derivation, use, and value may well be studied further.

1. akimbo.
2. ambiguous.
3. Anabaptists.
4. analogy.
5. apotheosize.
6. apparition
7. ascetic.
8. august.
9. austere.
10. chine.
11. cleft.
12. complacency.
13. comprehensiveness.
14. consummate.
15. cranching.
16. detriment.
17. environs.
18. exigency.
19. focus.
20. foment.
21. function.
22. humanize.
23. husbandman.
24. incongruity.
25. incubation.
26. indefatigable
27. isolated.
28. juridicial.
29. knights of the shire.
30. lucidity.
31. malignity.
32. martyrology.
33. metamorphosis.
34. Michaelmas.
35. misanthropy.
36. nitrifaction.
37. opulence.
38. pensiveness.

39. peremptory.
40. prelatical.
41. portcullis.
42. puckish.
43. rhapsody.
44. rococo.
45. rudiments.
46. scurrility.
47. sensuous.
48. seraphim.
49. spontaneity.
50. tentative.
51. translucent.
52. troubadour.
53. unpremeditated.
54. unsullied.
55. vicissitudes.
56. voluble.
57. weltering.
58. whimsy.

6. Hand in a list of four words of nearly the same meaning as each of the following. NOUNS:—ability, audience, companion, character, disaster, name, person, porch, series. ADJECTIVES:—brave, foolish, new, obvious, pleasant, rich, warm. VERBS:—advise, begin, command, disgust, eat, forsake, happen, help, pardon, reside, run.

These lists are for further comparison and discrimination.

7.[1] Take one of the groups of synonyms made in Exercise 6, and with the aid of a dictionary or book of synonyms discriminate carefully between the five words. Make a report, following this outline.

1. What general meaning, if any, is applicable to all five?
2. Which is the most general of all the words? Will its meaning include all the others?
3. What is the special meaning of each, a meaning that cannot be applied to any of the others?
4. Write a sentence illustrating the meaning of each, or one sentence illustrating the meanings of all five.

[1] This exercise is based on §§ 62, 63, "Constructive Rhetoric," E. E. Hale, Jr.

Each word should be used in such a way that none of the others can be substituted for it.

In this exercise all the meanings for each word are not to be considered, but only the synonymous ones, those which are similar for the five words. The following report may serve for an example.

SYNONYMS. *Acquaintance, associate, companion, comrade, friend.*

1. All these words may denote persons known to one and on some terms of intercourse with one. In this sense they are synonyms. *Companion* may also be applied to things; and *acquaintance* may denote "all one's acquaintances" or "the state of being acquainted" as well as a person.

2. *Acquaintance* is the most general word. Associates, comrades, companions, and friends must all be acquaintances, though they are something more than acquaintances.

3. *Acquaintance* means a person known to one but not very well known or on terms of intimacy.

Associate is usually a person connected with one in some business or other undertaking.

Comrade is a person associated with one in a friendly way.

Companion may imply a still greater degree of familiarity, though it is often quite synonymous with *comrade*. It may mean a habitual comrade, one who shares one's lot.

Friend denotes a person attached to one on terms of great intimacy. The intimacy is greater than in the case of the other words, and is not limited by time or space.

4. For several years he was only an *acquaintance*, but later he was my *associate* on the Board of Selectmen and my *comrade* in the Civil War, then during our residence in Brunswick we were constant *companions*, and now, though I have not seen him for years, we are still close *friends*.

8. The following passages are taken from a short composition on "Sir Walter Scott." Suggest another

word for each of those in italics. The words substituted may be synonyms, or more specific terms, or words with meanings that seem to you more appropriate than those given.

The *grand* sacrifice in the life of Sir Walter Scott . . . his life of *luxury* and *ease* . . . his *whole-souled* generosity . . . his *interesting* and *admirable* character . . . he had a *strong* memory for whatever pleased him . . . he dashed off with *wonderful* rapidity the Waverley Novels. . . . The humiliation of this failure was *terrible* to Scott, who was very *highstrung,* but he met the trial with *strength* and *dignity* . . . that course of *untiring* industry. . . . It was a *tremendous* exertion . . . his *invaluable* works . . . a *striking* example of spirit and generosity.

9. Study the effect of specific words in these stanzas from Tennyson's "The Day-Dream." What general impressions do you receive from reading the stanzas? How do the various specific words aid in producing this effect? Note particularly the verbs and the participles. Substitute more general words for these; what change in the effect?

A touch, a kiss! the charm was snapt.
  There rose a noise of striking clocks,
And feet that ran, and doors that clapt,
  And barking dogs, and crowing cocks;
A fuller light illumined all,
  A breeze thro' all the garden swept,
A sudden hubbub shook the hall,
  And sixty feet the fountain leapt.

The hedge broke in, the banner blew,
  The butler drank, the steward scrawl'd,
The fire shot up, the martin flew,
  The parrot scream'd, the peacock squall'd,

The maid and page renewed their strife,
The palace bang'd and buzz'd and clackt,
And all the long-pent stream of life
Dash'd downward in a cataract.

Examine the following verses from the same poem and note the general words. Why are they used here rather than more specific words? What effects are gained? Substitute specific words, and how are the effects changed?

You shake your head. A random string
Your finer female sense offends.
Well—were it not a pleasant thing
To fall asleep with all one's friends;
To pass with all our social ties
To silence from the paths of men;
And every hundred years to rise
And learn the world, and sleep again;
To sleep thro' terms of mighty wars,
And wake on science grown to more,
On secrets of the brain, the stars,
As wild as aught of fairy lore;
And all that else the years will show,
The Poet-forms of stronger hours,
The vast Republics that may grow,
The Federations and the Powers;
Titanic forces taking birth
In divers seasons, divers climes;
For we are Ancients of the earth,
And in the morning of the times.

CHAPTER XX

FIGURES OF SPEECH. SUGGESTIVE WORDS

1. The effect of a word on the reader is not limited by its power to convey one meaning. A word may present pictures to the mind or stir the senses or arouse various feelings. It may please us by its sound in one place and annoy us in another. It may be used literally, as the "stonewall" in the pasture; or figuratively, as General "Stonewall" Jackson. Words may be used ironically, with a meaning just opposite to the literal one, as when we call a child who has meddled with the jam, a "pretty picture." The same word may arouse certain associations in one person, and very different ones in another; as the words "country," "government," "ruler," to people of different nations. It may seem pleasing or disagreeable, prosaic or poetical, commonplace or beautiful, in different places or to different persons. At best, words cannot express to the reader all the complexity of the thought and feeling of the writer, but in the hands of the masters the impressions they do produce are varied and multiplied and vivified to an almost infinite degree.

2. Often an idea can be presented distinctly and viv-

idly by means of tropes—words turned from their literal meaning and employed in a figurative sense. The language is full of tropes. When we speak of a striking thought, a soft answer, or a sharp man, we are using "striking," "soft," and "sharp" in tropical senses. So we use many words daily in both their literal and figurative meanings; as a hot fire and a hot temper, cold weather and a cold manner. Many of these figures are so common that no one is conscious of departing from plain, matter-of-fact speech in employing them. We are now more concerned with other figures which we use frequently but with a consciousness that we are not using plain language.

3. Three of these may be called figures of resemblance, *simile, metaphor, personification.* A simile likens one thing to another; a metaphor identifies one with another; personification is a kind of metaphor in which inanimate objects are regarded as alive. When you say of a young woman, "Her will is like iron," you use a simile; when you say, "She is a butterfly," you use a metaphor; when you say, "The moon veils her face in a cloud," you employ personification, making a woman out of the moon. In each case you bring some characteristic or action vividly before your hearer. The words "like iron" in their tropical application give a more vivid image than would the words "resolute, strong"; "a butterfly" is similarly more vivid than "gay, frivolous"; and "the moon veils her face" than "a cloud passes over the moon." These are simple examples of these figures. They may be

very ingenious, attractive, and suggestive, as in Wordsworth's description of a daisy:

Yet like a star, with glittering crest,
Self-poised in air thou seem'st to rest;— (*Simile.*)

A silver shield with boss of gold,
That spreads itself, some faery bold
In fight to cover! (*Metaphor.*)

A nun demure of lowly port;
Or sprightly maiden, of Love's court,
In thy simplicity the sport
Of all temptations; (*Personification.*)

4. Another class of figures is based on association rather than resemblance. In *synecdoche* a part is put for the whole or an individual for the class; as "sail" for ship, or "some village Hampden" for some village patriot. In *metonymy* something is designated by an accompaniment, a cause, an effect, a sign; as "the kettle boils" for the water in the kettle, or "the bench" for the judges on the bench, or "the sun scorches" for the heat of the sun. In either figure vividness is gained in the same way; some part, quality, or circumstance associated with the object is singled out, and attention is centered on that.

5. Some of the many other figures of speech noted by rhetoricians have already been mentioned. *Exclamation, hyperbole* (exaggeration), *apostrophe* (address to an absent person) are used only in cases of strong emotion. *Interrogation* (an affirmation in the form of a question), *climax, irony* (the words convey-

ing a meaning opposite to their literal one), and *antithesis* are more common methods of expression. Antithesis—the setting over against each other of contrasted ideas by means of contrasted words—is indeed a method open to very wide application. A large part of Macaulay's Essay on Boswell's Johnson is a development of the antithesis that Boswell was a fool, but his book wise. Similarly a paragraph may be antithetical in structure, the first half contrasting with the second; or a sentence may form an antithesis with another sentence. Antithesis within a sentence involves specific contrast between words or phrases; as—"works not words," "forewarned, forearmed"; or the description of Goldsmith:

Who wrote like an angel, but talked like poor Poll.

6. This classification of figures would be greatly enlarged if it were to include all varieties of ingenious, emphatic, emotional, or imaginative uses of words. In theme-writing the student needs to pay attention to only a few—antithesis, metonymy, simile, personification, metaphor. These figures, as we have seen, give vividness to style, but a deliberate effort to be vivid may result in failure. Some persons naturally find words that create pictures, and so write vividly and picturesquely; others succeed in doing this only under the stir of considerable emotion. Some of the best prose is plain and unfigurative. In any case, excessive use of figures is to be avoided, since it gives an effect of over-ornamentation and showiness. In general,

figures should never be introduced merely for the sake of ornamenting the style, but in order to make the ideas clear and forcible. Trite well-worn figures, similes and metaphors that one has read and admired—"life is like a river," "education is a ladder"—may well be avoided. Care must also be taken not to confuse figurative and literal expressions, and not to use a figure that will not be readily understood by the reader. The essential thing is to express the thought precisely by words; if we can illuminate it by figures, so much the better. It is also essential to remember that the coherent order is always from the known to the unknown, the simple to the complex, the fact to the fancy, the literal to the figurative.

7. A metaphor is usually more vivid than a simile. Call the daisy "a nun demure," and you surprise the fancy with an identification; but if you describe the flower as quiet and demure like a nun, you permit the fancy to linger over a partial resemblance. Metaphors thus require more of the imagination than similes, consequently they cannot be used when the resemblance is slight or partial, or when there is any danger that it will not be quickly perceived by the reader. Similes and metaphors should not be too obvious or matter-of-fact if they are to be forcible; and they should not be too ingenious or far-fetched if they are to be illuminating. Further, they need not be carried into details; it is enough if they suggest some point of resemblance. This is true even of elaborate figures, like the famous one of Bacon:

This same Truth is a naked and open daylight, that doth not show the masks and mummeries and triumphs of the world half so stately and daintily as candle-lights.

Although the main metaphor is enforced by several other metaphors and tropes, only a single aspect of truth is illustrated. Finally, especial care must be taken to avoid mixed figures. Dr. Johnson ridiculed this mixed metaphor in Addison:

> I *bridle* in my struggling Muse with pain
> That longs to *launch* into a nobler *strain.*

The following are ridiculous because of mixed metaphors or of a mixture of literal and figurative language.

As the saw is used in cutting the log into boards, so the plow cuts mother earth into planks of sod.

Capricious October, blowing over the billowy grasses with a little taint of frost in his breath, has left his tracks on mound and gully, so that his roots are now well quilted in the downy covering of his own leaves.

The key-note of the room is the natural history frieze.

This peculiar brownish color of the paint throws a halo of picturesque beauty about the old-fashioned building.

This street is much built up, and the structures hold close communion one with another.

8. So far we have been considering figures of speech as adding to the power of words to convey ideas. Even when a word is not a trope, it may have a value in addition to its exact meaning. Almost every word

both identifies a certain idea and suggests other ideas. The suggestion may be derived from the very sound of the words; as in Keats' lines:

> Of candied apple, quince, and plum, and gourd;
> With jellies soother than the creamy curd,
> And lucent syrops, tinct with cinnamon;
> Manna and dates, in argosy transferr'd
> From Fez; and spiced dainties, every one,
> From silken Samarcand to cedar'd Lebanon.

In addition to the articles and places identified, a cool deliciousness is suggested by the combination of sounds, a delectable taste far beyond that which we receive from a mere enumeration of eatables. Words also gain great suggestiveness from the association of ideas. Some of the deliciousness of Keats' lines comes from the suggestion of richness and rarity associated with the proper names. America is the name of this continent, but for most of us it carries suggestions of home, patriotism, our flag, and our own city. For a chance visitor to our shores it might, on the contrary, suggest heat, mosquitos, crowded trains, and Niagara Falls. In order to express our ideas, then, we should endeavor to choose words that will have the same suggestions for our readers that they have for us. The power of a word depends on what it suggests no less than on what it names. An object or act is, indeed, often most imaginatively described, not by an elaborate figure, but by words which both in their usual meaning and in their suggestion reproduce our ideas. So Wordsworth, after many fancies about the daisy ex-

pressed in similes and metaphors, returns at last to plain speech:

> Bright *Flower!* for by that name at last,
> When all my reveries are past,
> I call thee, and to that cleave fast,
> Sweet silent creature!

These are plain common words. Many flowers are sweet, all vegetables are silent, all things are, in one meaning of the word, creatures; yet for the daisy what words could be so true, so appropriate, so suggestive? Better than any of his metaphors, they suggest the ideas Wordsworth wished to suggest.

9. Figures of speech are merely certain methods by which words may be made to carry suggestions beyond their ordinary sense. Some, like antithesis and climax, relate to the arrangement of words so as to express certain relations of ideas. Others, like simile and metaphor, employ words to suggest qualities, actions, or ideas quite foreign to their usual senses. Figures are liable to be used to excess, or to be confused, or to be far-fetched; but when used with imagination they arouse the attention, quicken the fancy, vivify, illuminate, and beautify style. But whether we employ figures or not, nearly every word we use has the power to suggest varied meanings, to create many pictures. By this power both the chance for error and the possible degree of success in conveying our thought and feeling to another are greatly enhanced. The use of words becomes a difficult and varied problem, at which even the

masters, whose phrases seem so admirable, have only partly succeeded. If we wish to appeal solely to the intellect, we should use words that can denote ideas exactly; but if we wish to appeal to the taste, feelings, fancy, and imagination, we must select words with a nice appreciation of their power to create many images and suggestions.

EXERCISES

I

1. Make a list of the different figures of speech to be found in the sentences quoted in Chapter 18, Exercise 2.

2. Select and name the various figures of speech to be found in these selections.

. . . These are deep questions, where great names militate against each other; where reason is perplexed; and an appeal to authorities only thickens the confusion: for high and reverend authorities lift up their heads on both sides; and there is no sure footing in the middle. This point is the great

> "Serbonian bog,
> Betwixt Damiata and Mount Casius old,
> Where armies whole have sunk."

I do not intend to be overwhelmed in that bog, though in such respectable company. The question with me is, not whether you have a right to render your people miserable, but whether it is not your interest to make them happy. It is not what a lawyer tells me I *may* do, but what humanity, reason and justice tell me I *ought* to do. Is a

politic act the worse for being a generous one? Is no concession proper but that which is made from your want of right to keep what you grant? Or does it lessen the grace or dignity of relaxing in the exercise of an odious claim, because you have your evidence-room full of titles and your magazines stuffed with arms to enforce them? What signify all those titles and all those arms? Of what avail are they, when the reason of the thing tells me that the assertion of my title is the loss of my suit; and that I could do nothing but wound myself by the use of my own weapons?

EDMUND BURKE: *Speech on Conciliation.*

—I think there is one habit,—I said to our company a day or two afterwards,—worse than that of punning. It is the gradual substitution of cant or slang terms for words which truly characterize their objects. I have known several very genteel idiots whose whole vocabulary had deliquesced into some half dozen expressions. All things fell into one of two great categories,—*fast* or *slow*. Man's chief end was to be a *brick*. When the great calamities of life overtook their friends, these last were spoken of as *a good deal cut up*. Nine tenths of human existence were summed up in the single word, *bore*. These expressions come to be the algebraic symbols of minds which have grown too weak or indolent to discriminate. They are the blank checks of intellectual bankruptcy;—you may fill them up with what idea you like; it makes no difference, for there are no funds in the treasury upon which they are drawn. Colleges and good-for-nothing smoking-clubs are the places where these conversational fungi spring up most luxuriantly. Don't think I undervalue the proper use and application of a cant word or phrase. It adds piquancy to conversation, as a mushroom does to a sauce. But it is no better than a toadstool, odious to the sense and poisonous to the intellect, when it spawns itself all over the talk of men and youths capable of talking, as it sometimes does. As we hear slang phraseology, it is commonly the dish-water

from the washings of English dandyism, schoolboy or full-grown, wrung out of a three-volume novel which had sopped it up, or decanted from the pictured urn of Mr. Verdant Green, and diluted to suit the provincial climate.

OLIVER WENDELL HOLMES: *The Autocrat of the Breakfast Table.*

3. Analyze the words in the following passages[1]—general or specific; figures of speech; suggestiveness. Which passage is the most effective? Why?

"In large bodies the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia and Kurdistan as he governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can."

BURKE: *Speech on Conciliation.*

"In all the despotisms of the East it has been observed that the further any part of the empire is removed from the capital the more do its inhabitants enjoy some sort of rights and privileges; the more inefficacious is the power of the monarch; and the more feeble and easily decayed is the organization of the government."

LORD BROUGHAM: *Inquiry into the Colonial Policy of the European Powers.*

4. Make a list of all the cases of metonymy, antithesis, simile, metaphor, personification, which you find in a page of Stevenson; of Burke; of Carlyle; of Haw-

[1] These passages are taken from the edition of the "Speech on Conciliation," edited by D. V. Thompson (H. Holt & Co.), who credits the note on the parallelism to Payne's edition of *Burke's Select Works.*

thorne; of Lowell; of Holmes. Note especially figures used with a humorous effect.

5. Express the thought in each of the following selections in plain, unfigurative, unsuggestive speech. What is lost?

In fact, Doctor Blimber's establishment was a great hothouse, in which there was a forcing apparatus incessantly at work. All the boys blew before their time. Mental green peas were produced at Christmas, and intellectual asparagus all the year round. Mathematical gooseberries (very sour ones too) were common at untimely seasons, and from mere sprouts of bushes, under Doctor Blimber's cultivation. Every description of Greek and Latin vegetable was got off the driest twigs of boys, under the frostiest circumstances. Nature was of no consequence at all. No matter what a young gentleman was intended to bear, Doctor Blimber made him bear to pattern, somehow or other.

This was all very pleasant and ingenious, but the system of forcing was attended with its usual disadvantages. There was not the right taste about the premature productions, and they did n't keep well. Moreover, one young gentleman, with a swollen nose and an excessively large head (the oldest of the ten who had "gone through" everything) suddenly left off blowing one day, and remained in the establishment a mere stalk. And people did say that the Doctor had rather overdone it with young Toots, and that when he began to have whiskers he left off having brains.

CHARLES DICKENS: *Dombey and Son.*

The breeze was from the west: it came over the hills, sweet with scents of heath and rush; the sky was of stainless blue; the stream descending the ravine, swelled with past spring rains, poured along plentiful and clear, catching golden gleams from the sun, and sapphire tints from

the firmament. As we advanced and left the track, we trod a soft turf, mossy fine and emerald green, minutely enamelled with a tiny white flower, and spangled with a star-like yellow blossom: the hills, meantime, shut us quite in; for the glen, towards its head, wound to their very core.

CHARLOTTE BRONTË: *Jane Eyre.*

The great wheel of political revolution began to move in America. Here its rotation was guarded, regular and safe. Transferred to the other continent, from unfortunate but natural causes, it received an irregular and violent impulse; it whirled along with a fearful celerity; till at length, like the chariot wheels in the races of antiquity, it took fire from the rapidity of its own motion, and blazed onward, spreading conflagration and terror around.

WEBSTER: *First Bunker Hill Oration.*

And why take ye thought for raiment? Consider the lilies of the field, how they grow; they toil not, neither do they spin:

And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these.

MATTHEW VI, 28, 29.

6. In the paragraph quoted in Chapter 17, pages 224, 225, Carlyle is describing Coleridge's appearance—age, face, eyes, figure, walk, voice, and talk; yet he suggests, also, the man's physical and moral weakness, mildness, suffering, and irresolution. The following words, for example, all aid in the suggestion of irresolution: "heavy-laden, half-vanquished, swimming painfully, bewilderment, flabby and irresolute, confused, expressive of weakness, hung loosely, stooping, shuffled, continually shifted, in corkscrew fashion, kept trying

both, heavy-laden, much-suffering, plaintive snuffle and singsong, hopelessly, sang and snuffled, shake or quaver, rolled along."

Make a list of words (including some of the above) that suggest suffering; of those suggesting kindness.

In the selection from Stevenson's "Kidnapped," pages 146–148, note all the words conveying images or suggestions of sound.

7. In a description of a sunset, occur the words, "red, gray, clouds, darkness, brilliant." For each of these, make a list of five words which might possibly be substituted in its stead. These may be synonyms, or more specific words, or figures of speech, or even descriptive phrases. Thus, "scarlet, orange, flaming, blushing" might all be used in place of "red"; and Ruskin uses "drifted wings of many companies of angels" for "clouds."

These lists are to be compared in order to see how many expressions can be found by the class. It will then be found possible to separate the words suggested into classes according to their meaning or suggestion: as, for "red," (1) names of colors; (2) tropes—from fire, from flowers; (3) personification, etc.

CHAPTER XXI

WORDS TO AVOID.

1. We have considered in the last two chapters some ways of increasing the taste and judgment of the student in the use of words in order that he may be able to answer for himself such questions as: what word to use in a particular case; when a certain word is preferable to another; why such a word has more force than another. His answers to such questions will depend less on rules than on the number of words at his command and his knowledge of their value both in naming and suggesting ideas; but there are a number of faults in the choice of words so common that they may be enumerated in rules. Certain classes of words should be used with caution or avoided altogether.

2. Avoid overusing words. Some words, good enough in themselves, have become so much overused that they have lost all their freshness. Their original meaning has been rubbed off as they have passed from hand to hand. "Fine," "awfully," "nice," "splendid," "striking," "perfectly lovely," "weird," are words of this sort, which are worked to death by young women. They should be used with caution and precision. Once a year something might be "perfectly

lovely" or "awfully pretty" or "weird," but used every day these expressions become meaningless. Sometimes a word comes into fashion and is overused for a few months or years. So one year the newspapers speak of "gowns," the next of "frocks"; so "environment," "tendency," "lines" (of study, thought, investigation, etc.), "evolution," "tendency," "psychic," are at present forced into all kinds of service. Sometimes you will find that you are overusing some particular word yourself, and thus blunting your meaning and tiring your reader. No matter how serviceable a word may be, it can do only a certain amount of work; it needs an occasional rest. Some overused expressions, however, have done all the work they are capable of, and should be left to a peaceful death. Such are trite phrases, hackneyed quotations, of which the following are a few examples:

Barkis is willing.
every walk in life.
faded into oblivion.
the worm will turn.
misguided youths.
waiting like Micawber for something to turn up.
vale of tears.
on his native heath.

3. Avoid pretentious words. A word should suit the idea which it helps to express; it should not be too large, too imposing for the thought. Some pretentious expressions might also be classed under overused words. Such are many vague general terms, very useful in their place, but often applied, when not demanded by the thought, for the sake of making a show. "Society," "characteristics," "ideals," "idealism," "real-

ism," are examples. Superlative, extravagant expressions are often used with an idea that they give impressiveness, but if you use a superlative when only the positive degree is required, what force will the superlative have when it is really needed? Remember that you do not describe an object by observing that it is "indescribable," and that few things in this world are "inevitable" or "infinite." Don't say "tremendous" when you mean "large," or "sublime" when you mean "impressive," or "brilliant" when you mean "bright." Don't speak of "rushing madly" when you mean "running at a dog-trot," of being "famished" when you are "hungry," or use "fascinating" when you mean "interesting." Words like "fascinating," "tremendous," "sublime," should be saved for rare occasions. The worst kind of pretentious expressions is *"fine-writing."* This is an attempt to make something seem more important or beautiful than it is. If a few people clap their hands, it is an "ovation"; a school is "an institution of learning"; a bed is a "downy couch"; a new street lamp is "a praiseworthy innovation." If a barn burns, it is "a disastrous conflagration"; birds are "feathered songsters"; the snow is always "a white mantle"; the grass, "a garment of green"; and the rain is "Nature's tears." Good style in writing, as in dress, it should be remembered, depends on good taste, on suitability to the subject and occasion, not at all on tawdry ornaments and sham jewelry.

4. Avoid superfluous words. You must use enough

words to make your meaning clear; there is danger of too few as well as too many words. Indeed, the repetition of words may add to the clearness or force or beauty of style. There are too many words only when some are useless. As we have seen in preceding chapters, good sentences may consist of few or many words, but every word must count. A prolix style wastes words in repetition, in valueless adjectives and adverbs, or in superfluous words and phrases of any sort. The repetition of an idea, unless for some good purpose, is a fault that can be readily corrected in revision, as in the following sentence.

Among the alumni (who had graduated from this college) were a number of (old) veterans of the Civil War.

The use of too many adjectives or adverbs is a fault that may require some pains to remedy. Some writers cannot use one adjective without adding two more; for them a deed is never merely noble, but "grand, noble, and generous." And they can never let a noun stand by itself, but must prop it up with an adjective, after this fashion:

This dreaded animal, the panther or painter of the backwoods-man, which has for its kindred the royal tiger and the fatal leopard of the Old World, the beautiful ocelot and splendid unconquerable jaguar of the New. . . .

Any of the adjectives will go equally well with any of the nouns. Other writers do not like to let a verb go without an adverb; a man is not dead, but "unhappily

dead." A careful writer will say as much as possible with his nouns and verbs, and while he will use adjectives and adverbs freely, he will watch them for wasted words.

5. Superfluous phrases usually have some value, but not enough for the number of words employed. Examine the following sentence.

> I do not know that there is any more healthful game that a girl or a young woman, who is fairly strong and not nervous, can play during the spring and fall, when it is not too hot, than the game of basket-ball.

The gist of the sentence is, " There is no more healthful game for girls than basket-ball." The clause, " who is fairly strong and not nervous," is a qualification of considerable but not great importance; " during the spring and fall " is of less importance; " when it is not too hot " is of still less; and " I do not know that," and " or a young woman," and " the game of " are phrases of no apparent value. The usefulness of each expression can be determined only by the demands of the subject and the reader; but some or all of these clauses and phrases may surely be omitted. Of every phrase, then, you should ask, is the idea worth the words? Penuriousness is not advised; the student should try to secure a great wealth of words and should use them freely, but he should not waste words.

6. Certain classes of words may be proscribed by rule. Overused words, including trite phrases and hackneyed quotations; pretentious words, especially fine-

writing; and superfluous words of all kinds are to be avoided. Words are to be chosen which will exactly suit the student's ideas, and used for their full value and no more, if his style is to be fresh, unaffected, and concise.

EXERCISES

I

1. The words in themes assigned to you may now be criticized according to the following plan.

1. General or specific. Suggest any change.
2. Figures of speech. Mixture of literal and figurative language. Faulty metaphors. Absence of figures.
3. Suggestiveness.
4. Words to avoid. (*a*) Overused words. (*b*) Pretentious words. (*c*) Superfluous words.
5. Violations of Good Use. Spelling. Grammar. Meaning of words.

2. Criticize the words in the following paragraph, especially the adjectives.

The sultry afternoon had merged into a sultry night. The white moonbeams lay motionless over the dewy earth, and the still night echoed drowsily the chirp of the cricket. From our open window, Margaret and I lay gazing out into the beautiful night, thinking. Gradually a delicious sense of repose stole over our wearied spirits, and we slept. How long I never knew, but suddenly, frightened almost to insensibility, we both sat bolt upright staring at each other in wild-eyed terror. A sound as of some one trying to force an entrance into the house, came from

the outside door of the room adjoining our own. Loud, terrific knocking, nay actual pounding, smote our ears and sent cold quivers rushing along our bodies. Stiff with fright, we could hardly utter a sound. We were alone on that floor. Ashen-faced, I gasped, "Margaret, let 's go upstairs. Hurry!"

3. Examine and criticize according to the outline in Exercise 1, the adjectives in the selections from Swift and Ruskin in Exercises 4 and 5, Chapter 12; in the selection from Stevenson, Exercise 15, Chapter 8.

4. In themes assigned to you, note carefully the verbs. Criticize them, suggesting any changes.

5. Examine the following sentences with respect to choice of words. Which sentence of each pair is preferable? Why? Can you suggest any changes in the choice of words? In the sentence structure?

A	B
1. Through God we shall do valiantly: for he it is that shall tread down our enemies.	1. Through God we shall do valiantly: For he it is that shall tread down our adversaries.
2. Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh!	2. Woe unto the world because of occasions of stumbling! for it must needs be that the occasions come; but woe to that man through whom the occasion cometh!
3. The robbers also cast upon him the same reproach.	3. The thieves also cast the same in his teeth.
4. She fell lifeless, and left her life among the ethereal stars, and falling brings back the adhering arrow.	4. She dropped down dead and left her life among the stars of heaven; and falling to the ground, brings back the arrow fastened (in the wound).

A

5. Why stand ye here paralyzed, like fawns? who, when they are weary with running over a vast plain, stand still, nor is there any strength in their breasts.

6. We were ascending through a cloven rock, which moved on one side and on the other, even as the wave retreats and approaches.

7. "We must use some dexterity," said my guide, "in keeping close alternately to each side that opens hollow."

8. The beautiful planet, the fountain of love, appeared with a graceful smile all over the east, spreading a veil of light over the fishes, stationed in its escort.

9. Now may it please thee to approve his coming. He goes seeking liberty, which is so dear, as he knows who for her, refuses life.

10. The soul comes forth simple and ignorant, like a babe that sports about, sometimes whining and sometimes smiling, from the hand of Him, who, with joy, sees it before its existence, and concerned for nothing after leaving its bountiful Creator, cheerfully turns to any object that amuses it.

B

5. Why stand ye here astounded, like fawns, which, when they are wearied running through the extensive plain, stand, and have no strength in their hearts?

6. We struggled up the craggy riven rocks, winding at both sides, like the undulating waves that roll and return.

7. "Here must be used a little art," began the leader, "in keeping close, now here, now there to the side which recedes."

8. The fair planet which incites to love was making all the Orient to smile, veiling the Fishes that were in her train.

9. Therefore condescend to receive his visit; he is in search of liberty, so dear, as is well known to whoever sacrifices his life for her sake.

10. Forth from the hand of him who delights in it ere it exist, like a little maid who, weeping and smiling, wantons childishly, issues the simple soul, which knows nothing, save that, proceeding from a glad Maker, it willingly turns to that which allures it.

CHAPTER XXII

GOOD USE

1. In the second chapter of this book it was stated that rhetoric has its foundation in grammar and a correct use of words. Throughout the book it has been taken for granted that the student was trying to write good English, free from foreign or vulgar words or incorrect grammar. In composing words into sentences, paragraphs, and whole compositions, we have, indeed, found that we cannot use whatever words we please in any way we please, but that we are always limited by a fourth principle, that of Good Use. By this principle of Good Use we mean that in trying to make other people understand us, we must accept the standards which they accept, we must in our choice and arrangement of words be guided by the grammars, and the dictionaries, by the usage of the best writers. We may now determine just what is Good Use, how extensive is its operation, and what words and constructions it forbids.

2. Good Use is not fixed but changing, just as our language is changing. What is slang to-day may be used by the best writers of the next generation. Words

and constructions which our ancestors were familiar with may be unknown to most of us. Good Use is not, therefore, based simply on the history of the language. A knowledge of the derivation and history of words is very helpful in the correct use of words, but words of good Anglo-Saxon derivation used in Shakespeare and the English Bible may be obsolete to-day, while new-comers of no very respectable lineage may be in good repute. Good Use, again, is not based on the use of the bookish and fastidious. Careful and fastidious writers often protest in vain against homely and inexact constructions which prove their fitness by their survival. Good Use, again, is not limited by grammar, for idiomatic expressions which disregard the strict rules of grammar are constantly adding their vigor and picturesqueness to our language. Still further, Good Use is not determined by any one grammar or dictionary, or indeed by all of them. Grammars and dictionaries and most text-books on rhetoric do report to us what is prescribed by Good Use, but Good Use is really determined by the best writers of English at the present time. It may be defined as Present, National, and Reputable Use.

3. A word or construction must be in present use. Most of the words used by King Alfred, and many of those used by Chaucer, are not in the written language of to-day. On the other hand, a word like "talented," which was scoffed at by all reputable writers of seventy years ago, is now in perfectly good use. New inventions, new ideas are all the time bringing new

words into the language; old words which remain, moreover, often change their meaning. In Shakespeare, for example, "presently" means "immediately," not, as to-day, "in a short time," "by and by." In the same way the use of constructions is changing. The double negative, and "for to," are found in Shakespeare and the Bible, but they are now incorrect. The expressions "had rather" and "had better" were condemned by Tennyson and most of the best writers of his day, but they are recognized as good idioms to-day.

4. A word or construction must be in national use. That it is used in Pennsylvania or New England does not establish it as a good word. In some parts of this country "gums" is used for "over-shoes," "clever" for "good-natured," "hitch-up" for "harness" (verb), "right" for "very." In other parts of the country such provincialisms would not be understood. Other words are used in some particular business or science but are not in general, national use. Others are used by Englishmen and not by Americans. Englishmen, for example, say "luggage" instead of "baggage," "lift" instead of "elevator," "railway" instead of "railroad." They use, too, some expressions which we regard as incorrect; as "different than" instead of "different from." In general, we should follow the best American rather than the best English usage, but we should be willing to accept the English when it seems distinctly preferable.

5. A word or construction must be in reputable use.

By reputable use we do not mean the use of the latest novelist or the newspapers of our town, or even the use of one of the best writers of the time, like Mr. Howells or Mr. Henry James, but the use of all those writers whom the best judges hold in good repute. Some words which are used at present all over the country have not yet come into reputable use; such are "boodle," "hold-up," "stunts," "combine" (as a noun), "it don't." Many other slang words and newspaper phrases fall into this class.

6. Good Use, then, means the use of the vast majority of present, national, and reputable writers. New words and old words, homely words and bookish words, words of all sorts of derivations, ungrammatical expressions that have become idiomatic, may all be admitted into Good Use. Text-books and dictionaries attempt to discover and report to us the rules for the use of words and grammar that Good Use prescribes. The experienced writer or student of the language may use his own judgment in regard to the correctness or authority of these rules. A beginner must learn them and follow them, meanwhile enlarging his own knowledge of Good Use by observant reading in our best writers. In following rules of Good Use, he may remember that he is simply following the sensible principle that in writing for other people he must adopt their standards. There is no surer way of annoying or offending an intelligent reader than by violating a rule of Good Use.

EXERCISES

I

1. In the first 60 lines of "Julius Cæsar" what words occur that are not used at all to-day? What words are used with different meanings to-day? What words are still used in poetry but not in prose? Apply the same questions to the first 50 lines of Milton's "L'Allegro"; to the first 25 lines of the "Prologue to the Canterbury Tales."

2. The following words were mentioned as barbarisms in a rhetoric in general use as late as 1850: (*neologisms*) opine, ignore, fraicheur, adroitness, opiniatry, opiniatrety; (*obsolescent*) behest, fantasy, tribulation. In 1835 John Sterling criticized the following words in Carlyle's "Sartor Resartus" as without authority: talented, environment, vestural, stertorous, visualized, complected. Of these two lists what words are in good use to-day? what are never heard?

3. In the following passage what words are technical or slang and hence not in good use? Rewrite the paragraph, using words that will be intelligible to any one with a slight knowledge of baseball.

In the seventh Cooley was patient and got a base on balls. Hamilton's clever bunt to the right of the pitcher's box was a base hit all the time, but Bill Donovan was not satisfied to let it go at that. He picked up the ball and hurled it out of Joe Kelley's reach and so far into the wilderness that Cooley had scored and Hamilton was on

third when Willie Keeler retrieved the ball. The next play was an instance of how hard it was to get runs over the plate. Lowe drove a liner to Dolan in center field. Nine times in ten Billy Hamilton would have scored on the catch, but Casey's throw to the plate was perfect and Farrell pinned Hamilton down three feet from the rubber.

4. Make a list of five reputable English writers of the present time with whose writings you are acquainted. Make a list of ten reputable American writers. These lists are to be handed to the instructor.

5. In the following passage what words (disregarding changes in spelling) and what constructions are not in good use to-day? Rewrite the passage in modern English.

Thenne was kyng Arthure ware where Syr Mordred lenyd upon his swerde emonge a grete hepe of deed men. "Now gyve me my spere," sayd Arthur unto Syr Lucan, "for yonder I have espyed the traytour that alle thys woo hath wrought." "Syr, late hym be," sayd Sir Lucan, "for he is unhappy; and yf ye passe thys unhappy day, ye shalle be ryght wel revengyd upon hym. Good lord, remembre ye of your nyghtes dreme, and what the spyryte of Syr Gauwayn tolde you this nyght, yet God of his grete goodnes hath preserved you hyderto; therfore for Goddes sake, my lord, leve of by thys, for blessyd by God ye have wonne the fielde; for here we ben thre on lyve, and wyth Syr Mordred is none on lyve. And yf ye leve of now, thys wycked day of desteynye is paste." "Tyde me deth, betyde me lyf," sayth the kyng, "now I see hym yonder allone, he shal never escape myn handes; for at a better avaylle shal I never have hym." "God spede you wel," sayd Syr Bedwere. Thenne the kyng gate hys spere in bothe his handes, and ranne toward Syr Mordred

cryeng, "Tratour, now is thy deth day come." And whan Syr Mordred herde Syr Arthur he ranne untyl hym with hys swerde drawen in his hande. And there kyng Arthur smote Syr Mordred under the shelde wyth a foyne of his spere thorughoute the body more than a fadom.

SIR THOMAS MALORY (about 1450): *Morte Darthur.*

II

6. Make a list of five violations of good use that you have heard made in conversation within three days. Make a list of five violations of good use that you have noticed in your reading.

CHAPTER XXIII

IDIOMS. TRANSLATION ENGLISH

Tuesday MAY

1. An idiom is an expression peculiar to our language and cannot always be exactly translated into another language. Many idioms cannot be squared with strict grammar, but have nevertheless worked their way into Good Use. "How do you do?" "Please pass the cake," "to catch cold," "to put up with," "full many a," are familiar examples. Other idioms noticed in the last chapter are "had better," "had rather," "different from." The verb "do" is found in many idiomatic expressions. "He does well for (provides for) his family, but this strike has done for (ruined) him." "Do not have anything to do with him." "Did you not have your shirt done up at this laundry?" The curious phrase "done up" is used in several different meanings. It is no objection to any one of these idioms that it violates a grammatical rule. Many constructions contrary to strict grammar or logic are doing good service in the language.

2. Among these serviceable idioms we may note the following classes.

1. *The use of the double possessive:* "This play of Shakespeare's."

2. *The use of an adjective for an adverb after a few verbs:* "to speak louder"; "to run faster." The longer adverbial forms, "more loudly," "more rapidly," are being pushed out of the language.

3. *The use of a noun for an adjective:* "the newspaper article," "a university professor," "a college education." We do not form new adjectives readily, and frequently a noun used as an adjective enables us to avoid a clumsy phrase; as in the title of this chapter, "Translation English."

4. *The use of a preposition at the end of a clause or sentence:* "Where did you come from?" "What are you looking for?"

3. These idioms do not do away with grammar. The double possessive occurs rarely; you need not often end a sentence with a preposition. You will need to exercise great caution in using adjectives for adverbs, or nouns for adjectives. Idioms are the exceptions which prove the rules of grammar.

4. Our use of prepositions is largely a matter of idiom. For example: one *breaks into* a house; *breaks up* housekeeping; one's health may *break down;* yellow fever *breaks out;* an engagement is *broken off.* The following brief list indicates the prepositions required to go with certain words by Good Use.

accord with.
accordance with.
according to.
agree with—a person.
agree to—a proposal.
confer on = give to.
confer with = talk to.
confide in = trust in.
confide to = intrust to.

conform to.
dependent on, *but* independent of.
different from.
disappointed in.
need of.
profit by.
reconcile to *or* with.
rely on *or* upon, *not* in.
taste of—food.
taste for = appreciation, fondness for.

5. Violations of idiom are likely to occur in translations. A literal translation of Latin or German often makes very poor English. The student should take pains not only to reproduce the thought of the foreign language, but also to put it into idiomatic English. Two constructions, borrowed from other languages, should be used with particular caution.

1. *The use of the Latin ablative absolute:* "He being willing, the message was intrusted to his care." "The army advanced against the city, the inhabitants having been informed of the emperor's death." Usually English idiom requires a clause introduced by "when," "although," "since," "because," in place of a Latin participial phrase. Possibly, in consequence of the study of Latin, participial phrases of all sorts are very common in school compositions.

2. *The use of phrases in place of adjectives or nouns.* This is good idiom in German but not in English. Occasionally a phrase may be so used with an epigrammatic or humorous effect, but such expressions are more likely to be clumsy than apt. "Stick-to-it-ive-ness" may be a good word to use once, but it will hardly remain in the English language. A "pinned together" girl may be recognizable, but what can you make of this expression, "a young lady pinned together friend of mine"?

EXERCISES

In comparing the following parallel sentences, note all unidiomatic expressions that occur. Which one of each pair of sentences seems to you the better English? Can you suggest any improvements in it?

FROM XENOPHON'S "ANABASIS"

A	B
1. Here Apollo is said to have flayed Marsyas, after conquering him in a trial of musical skill, and to have hung his skin in the cave, where the source of the stream rises.	1. Here Apollo is said to have slain Marsyas, whom, contending with him in music, he had overcome, and to have hung up his skin in the cave, from whence the springs flow.
2. The Cicilian queen, seeing the lustre and order of their army, was in admiration, and Cyrus pleased to see the terror with which the Greeks had struck the Barbarians.	2. The Cicilian queen, on beholding the splendor and discipline of the army, was struck with admiration; and Cyrus was delighted when he saw the terror with which the Greeks inspired the Barbarians.
3. This coming to the ears of those who were appointed to attend Cyrus, made their report to the soldiers, who suspected his design was to lead them against the king; yet they resolved to follow him.	3. The delegates having heard this answer, reported it to the soldiers, who had still a suspicion that he was leading them against the king, but nevertheless resolved to accompany him.
4. The whole space between the fortresses was three stadia; and it was impossible to pass it by force; for the passage was very narrow, the walls reached down to the	4. The interval between them was three stadia in the whole, through which it was not possible to force a way; the pass being narrow, the fortresses reaching down to the

A

sea, and above were inaccessible rocks.

5. As for the bustards, they may be taken, if one springs them hastily, they making short flights, like partridges, and are soon tired.

6. The breadth of this river is two plethra, and a bridge was thrown over it, constructed of seven boats. Having crossed the stream, he went forward through Phrygia.

B

sea, and above were inaccessible rocks.

5. The bustards might be taken if a person started them suddenly; for they fly but a short distance, like partridges, and soon tire.

6. This river is two plethra in breadth; and having a bridge over it, supported by seven boats, he passed over, and advanced through Phrygia.

FROM VIRGIL'S "ÆNEID"

A

1. When these things have been said he has struck the hollow mountain against the side with his turned spear and the winds as in a formed band burst forth where an entrance has been given and blow over the lands in a whirlwind.

2. Nor desists he, till conqueror he stretches seven huge deer on the ground, and equals their number with his ships.

3. To him, revolving such cares in his mind, Venus, in mournful mood, her bright eyes bedimmed with tears, addresses herself.

B

1. Thus having said, whirling the point of his spear, he struck the hollow mountain's side; and the winds, as in a formed battalion, rush forth at every vent, and scour over the lands in a hurricane.

2. Nor does he desist before that as a conqueror he may prostrate on the ground seven huge bodies and equal their number with his ships.

3. Venus, more sad, and bedewed as to her shining eyes with tears, addresses him revolving such cares in his mind.

A

4. Likewise his associates joyful bear gifts, which plenty is to each; and they load the altars, and sacrifice bullocks.

5. Such Dares uplifts his lofty head first in the lists, and presents his broad shoulders, and in alternate throws brandishes his arms around, and beats the air with his fists.

6. Then the whole grove resounds with the applause and the noise of the men, and the anxiety of those favoring, and the shores inclosed roll back their voice; the beaten hills re-echo with the cry.

7. I have been accustomed to these, when my better blood gave strength, nor yet had envious age turned me gray, being sprinkled on my temples.

8. He said and stood against the front of the opposite bull that was set for the prize of the combat, and rearing himself up, with his right hand drawn back, leveled the cruel gauntlets directly between the horns; and, battering the skull, drove through the bones.

9. But to be pitied he could not touch the bird with his dart; he broke the knots and

B

4. In like manner his companions offer gifts with joy, each according to his ability; they load the altars and sacrifice bullocks.

5. Such was Dares, who raised his lofty head in the first contest, and showed his broad shoulders, and, extending, he throws about his arms alternately, and beats the air with blows.

6. Then with the applause and uproar of the seamen, and the eager acclamations of the favoring crowd, every grove resounds; the bounded shores roll the voices on; the lashed hills re-echo the sound.

7. With these I was wont (to combat) while better blood supplied me with strength, nor envious age as yet had scattered grey hairs over my temples.

8. He said and stood opposite the front of the bullock, which stood the prize of the contest; and high, with his right hand drawn back, he poised the hard gauntlets between the horns and dashed them into the bones, the brains being broken.

9. But it was his misfortune not to be able to hit the bird itself with his shaft; he

A

hempen bandages, with which being bound as to its foot it hung from the lofty mast.

10. Here is unexpectedly presented to view a prodigy designed to be of high portent; this the important event afterward declared, and the alarming soothsayers predicted the omens late.

11. Proceed go, said he, and tell Ascanius, if now he has the boyish troop prepared with him and has arranged the courses of the horse, that he should lead out the bands to his grandfather and show himself in arms.

B

burst the cords and hempen ligaments to which it hung tied by the foot from the high mast.

10. A prodigy suddenly, and about to be a great portent, is presented here to their eyes; the great event taught afterwards, and the terrified prophets foretold the late omens.

11. Go quick, says he, desire Ascanius (if he has now gotten ready with him his company of boys, and has arranged the movements of his horses) to bring up his troops, and show himself in arms in honor of his grandsire.

CHAPTER XXIV

BARBARISMS. IMPROPRIETIES

A Barbarism is a word not in good use. The following list includes a few of those most commonly seen.

Foreign Words—for which there are good English equivalents. Artist (for actor), distingué, furore, in medias res, née, rôle (part).

Obsolete Words. foreword (an affectation for preface), for to, gotten (for got), quoth.

New Coinages. baseballist, burglarize, bike, combine (noun), educationalist, suicide (verb), trolley (for trolley car).

Slang. invite (noun), nit, size up, squelch (snub), steal (noun), stunt.

Technical Words. luff, go in stays, cut on the bias, home-run.

Localisms. carryall, homesteader, illy, sightly.

Abbreviations. cap (captain), exam, gent, gym, prexy, prof.

Vulgarisms. ain't, everywheres, tasty.

Pope gave some good advice on the use of words which has been quoted in all text-books on rhetoric and may be repeated here.

> In words, as fashions, the same rule will hold;
> Alike fantastic, if too new, or old;
> Be not the first by whom the new are tried,
> Nor yet the last to lay the old aside.

An Impropriety is a word used in a sense not authorized by good use. Where the student is guilty of one Barbarism, he is probably guilty of twenty Improprieties. The exercises which follow offer some opportunities to test his ability to choose between proper and improper expressions. At the close of the exercises is a list of some of the most common improprieties, intended for convenient reference.

EXERCISES

In the following sentences, choose from each parenthesis the word which seems to you preferable. All improprieties in these sentences are included in the list at the end of the chapter.

1. If your book is to (affect, effect) any reform, it must (affect, effect) the emotions of your readers.
2. He would not (admit, allow) that he was suffering; he (allowed, declared,) in fact, that he was in the best of health.
3. (While, When) the storm was in progress, we remained in his (home, house); (when, while) it was over, we went on.
4. How long have you been (staying, stopping) at this hotel?
5. I have sent my (acceptance, acceptation) of the invitation.
6. Students are (apt, likely, liable) to write their themes hastily, (as, since, because) they do not realize the value of careful revision.
7. All the (parties, persons) to whom I wrote answered (quite, very) promptly.
8. I (respectfully, respectively) ask you to (pay, settle) this bill.
9. All the (scholars, students) in our class (like, love) to read the Waverley Novels.
10. Of the four candidates for president, (neither, no one) received a (majority, plurality).

11. When I refused to (lend, loan) him any more money, he became (quite, very) (angry, mad).

12. I have already (alluded to, mentioned) the general (observance, observation) of Arbor Day in this state.

13. We went (in, into) the house, but not a (individual, person) was there.

14. (Leave, Let) him stay at the (depot, station).

15. I (confess, admit) that it is difficult to (learn, teach) students the (distinct, distinctive) qualities of a good paragraph.

16. We saw a (lady, woman) and a (gentleman, man) in the (carriage, team).

17. My opinion is (decided, decisive) that (continual, continuous) writing is necessary in connection with the study of rhetoric.

18. They have just (discovered, invented) the bacillus of typhoid fever.

19. I can recall every (circumstance, feature) of the day.

20. We went (almost, most) to the post-office.

21. The (balance, remainder, rest) of the audience remained.

22. The recitation was (oral, verbal).

23. This rain is very (aggravating, annoying,) for I had intended to go to town to-day.

24. She (can, may) not go until she has (arranged, fixed, put in order) my books in the library.

25. I should like your (council, counsel) how to (derive, eliminate) some conclusions from these (data, datum).

26. It was a (beautiful, ideal) day, and we had an (elegant, enjoyable) time, finally (driving, riding) home in Mr. Smith's (carriage, team).

27. If we take up the various (items, matters, points) in the report, and consider their (respective, respectful) merits, we shall not be (apt, liable, likely) to overlook any (proposal, proposition) that we ought to refuse.

28. His bravery was (exceptional, exceptionable,) (as, because) it was (human, humane) as well as daring.

29. (Among, Between) the eleven there is much dissension.

30. He (prescribed, proscribed) a (preventative, preventive) for the evil.

For the improprieties, italicized in the following sentences, substitute preferable expressions.

1. When I heard the explosion, I feared that some accident had *transpired*.
2. It is impossible to *predicate* the result of the election.
3. The *observation* of a few rules will help you in the structure of your sentences.
4. I had *quite* a *nice* time though it rained *real* hard.
5. He *lead* the way with *aggravating* coolness.
6. Although it is not *liable* to be pleasant, we shall *likely* go.
7. He is *laying* in the shade, having an *elegant* time.
8. The *whole* of the students desired a holiday.
9. He *don't* ride on the *electrics* any more.
10. The *party* who was to sing a solo has not yet arrived.

End. Thes. Notice particularly the words below

IMPROPRIETIES

In this list the impropriety is always printed first in black-faced type and the correct word second in ordinary type; as, "**aggravate,** for annoy or irritate." When, however, two words are confused in meaning, each being sometimes misused for the other, both are printed in black-faced type; as, "**affect, effect.**"

This list calls attention to some of the distinctions between words that are most commonly neglected. For full definition and discrimination of the meanings a dictionary should be consulted.

Acceptance, acceptation. *Acceptance* is "the act of accepting" or "favorable reception." *Acceptation* is "the sense in which an expression is accepted."

affect, effect. To *affect* is to influence; to *effect* is to accomplish.

aggravate, for annoy or irritate. The proper meaning for *aggravate* is to make heavier or worse.

allow, for declare or admit. A colloquialism.

allude, for mention. We *allude* to something not distinctly *mentioned.*

alone, for only. This use—as, "Not alone at Ephesus, but almost throughout all Asia"—is now nearly obsolete. *Alone* is restricted to the meaning, "solitary," "unaccompanied."

alternative, for choice—when there are more than two things.

among, between. *Between* applies only to two; *among* to more than two. *Between,* however, is sometimes used of more than two things, to indicate contrast or opposition; as, "distinctions between words."

apt, liable, likely. *Likely* denotes any kind of probability; *apt,* probability arising from natural tendency of persons or things; *liable,* an unpleasant probability. "It is likely to be pleasant." "The poor are apt to be proud." "He is liable to die from the wound." *Apt* and *liable* are often used improperly for *likely.*

as, overused for since, because, or when.

avocation, vocation. *Vocation* means one's regular calling or business; *avocation,* some occupation other than the regular one.

balance, for rest or remainder. *Balance* is the difference between the two sides of an account. *Remainder* is a small part left over; *rest* may be a large or a small part.

between, for among. See **among.**

bring, carry, fetch. "*Bring* (bear hither) the book to me, and I will *carry* (bear thence) it to town." *Fetch* means "go and bring."

but what, for but that.

calculate, for intend, believe, think. A provincialism.

can, may (as auxiliaries). *Can* refers to some form of ability; *may,* to some form of permission, or possibility.

capacity, for ability.

claim, for assert, maintain. To *claim* is to demand for one's own, or for one's right or advantage.

clever, for good-natured or kind. A provincialism.

complement, compliment. *Complement* is a full quantity or what is needed to complete a quantity ; *compliment* is an expression of praise.

confess, for admit.

continual, continuous. *Continual* is used of oft-repeated acts; *continuous,* more properly of uninterrupted action.

council, counsel. A *council* is a body of men; *counsel* means advice or a person who gives advice.

credible, creditable, credulous. That is *credible* which may be believed; that is *creditable* which deserves credit or is in good repute. A *credulous* person is one who is easily deceived.

decided, decisive. A *decided* opinion is a strong one; a *decisive* opinion settles the case.

depot, for station. *Depot* is in general use, but careful writers prefer to write "railway station."

deprecate, depreciate. To *deprecate* is to express regret for or to argue against; to *depreciate* is to lower the value of.

different to, or **different than,** for different from.

discover, invent. The steam-engine was *invented;* the Roentgen rays were *discovered.*

distinct, distinctive. *Distinct* means separate; *distinctive* means characteristic.

done, for did. Never say, "He done it."

don't, for does n't. Do not say, "He don't."

effect, affect. See **affect.**

elegant, as a general term of approval. *Elegant* implies elegance.

eliminate, for derive. To *eliminate* is to thrust out, not to bring in. The author tries to *eliminate* all errors from this book; he tries to *derive* (not to *eliminate*) principles from a mass of details.

emigrants, immigrants. Foreigners coming to this country are *emigrants* from their fatherlands and *immigrants* to America.

exceptionable, exceptional. An *exceptional* case is one making an exception, contrary to rule; *exceptionable* conduct is conduct to which exception can be taken.

feature, for circumstance, or characteristic.

fix, overused for adjust, put in order.

flee, fly, flow. See page 315.

function, for party, entertainment. A *function* is an official ceremony of an elaborate sort.

gentleman, for man. *Gentleman* should be used to designate a man of certain qualities.

had n't ought, for ought not. A vulgarism.

home, for house. A man's *home* is his habitual place of abode; it may or may not be a *house.*

human, humane. Men are all *human;* only compassionate men are *humane.*

ideal, used carelessly for beautiful, noble, delightful.

if, for whether.

immigrants, emigrants. See **emigrants.**

in, into. *Into* denotes motion toward. You are *in* a carriage after you have jumped *into* it.

individual, for person. *Individual* should be used only for a single person, opposed to many.

kind of a, for kind of.

lady, for woman or wife.

last, latest. *Latest* has a reference to time; *last* may have no reference to time. "The latest news"; "the last house on the street."

lead, for led. Perhaps a mistake in spelling.

learn, teach. "You can't *teach* an old dog new tricks"; the dog can't *learn* them.

leave, let. *Leave* means to *let* remain, or to go away from.

lie, lay. See page 315.

like, for as. "Do as I do,"—**not** "Do like I do." The vulgarism *like as* for *as* is current in some parts of the country.

likely, liable, apt. See **apt.**

loan, for lend. *Loan* is not in good use as a verb.

love, for like. Sometimes incorrectly used when there is no reference to the affections.

mad, for angry. *Mad* means insane; though its use for *angry* in some cases is, perhaps, permissible in conversation.

majority, plurality. A *plurality* is the excess of votes for one candidate over those for another; a *majority* is more than half of the whole number. A *plurality* may be much less than a *majority.*

most, for almost. An abbreviation.

neither, for no one, when there are more than two.

nice, much overused for pleasant.

observance, observation. An *observance* is a celebration, or the act of complying with; *observation* is notice, or the act of looking at. "The observance of a birthday"; "the observation of a star." "The observance of the rules of grammar"; "the observation of mistakes in the themes."

onto, for on or upon. *Onto* seems to be coming into good use but can usually be avoided.

oral, verbal. *Oral* means in spoken words; *verbal,* in words.

party, for person. A *party* is a number of persons. In legal phraseology a person may be a *party* to a contract.

pled, for pleaded.

point, much overused in various senses.

predicate, for predict. To *predicate* is to affirm as a quality; to predict is to foretell.

prescribe, proscribe. Synonyms of *prescribe* are command, designate, establish; of *proscribe,* doom, forbid.

preventative, for preventive.

proposal, proposition. A *proposal* is something proposed to be done; a *proposition* something proposed for one's consideration. "The proposition that a new building was needed was being debated, when he came forward with a proposal to build one at his own expense."

quite, for very or rather. *Quite* means wholly; though its use for *very* is almost universal in conversation.

raise, for bring up or rear. Cattle, not men, are *raised.*

real, for really or very. *Real* is not an adverb.

respectfully, respectively. *Respectfully* means in a deferential way; *respectively,* severally.

ride, for drive. You *ride* horseback, but *drive* a horse in a carriage.

scholar, for pupil or student.

settle, for pay.

shall, will; should, would. See page 317.

sit, set. See page 315.

stop, for stay. *Stop* may well be restricted to the meaning, "to stop without staying."

team, for carriage. *Team* is used for two or more beasts or persons, not for a vehicle.

transpire, for happen. To *transpire* means to leak out, to become public gradually; to *happen* is to occur.

verbal, oral. See **oral.**

while, for when. Strictly speaking, *while* means "during the time that"; *when,* "at the time that." *While* should not be used unless there is some implication of duration of time.

whole, for all. *Whole* is used of something considered as a unit; *all* with reference to a number of persons or things.

without, for unless.

CHAPTER XXV

SOLECISMS

A solecism is a mistake in grammar. If a writer makes grammatical mistakes, you at once conclude that he does not know his business. In conversation, to be sure, some slight inaccuracies may be permitted, but in writing there is plenty of time to correct one's faults. English syntax is not very complex, but it contains a good many constructions that need careful study if you are to make no mistakes. These exercises afford the student an opportunity to test his practice; following the exercises is a discussion of many of the most common solecisms.

EXERCISES

In the following exercises words are italicized or dashes inserted, for which you are to substitute the correct expressions. From several words indicated you are to choose the grammatical one. If the choice of words involves a difference in the meaning of the sentence, explain the difference.

1. A, an, the, or no article.

1. In —— warm weather you will not suffer from —— lack of clothing. 2. He is entitled to —— promo-

tion. 3. —— educated men do not read that kind of —— paper. 4. To —— student of —— Latin, —— English inflected forms seem few. 5. Your themes are faulty both in —— sentences and —— paragraphs.

2. I, me, myself.

1. My sister and —— have read the stories. 2. They have been very kind to both my sister and ——. 3. She is taller than ——. 4. Every one had gone except you and ——. 5. —— will go ——. 6. She knew it to be ——. 7. Between you and ——, I wish it were ——.

3. He, him, himself.

1. Charles —— wrote that letter. 2. I knew it to be ——. 3. None can run fast except John and ——, but John can run faster than ——. 4. Good students, like you and ——, ought to write better themes. 5. That is —— coming up the street.

4. Who, whom.

1. —— do you think she looks like? 2. —— do you think he is? 3. —— do you think him to be? 4. —— do you think will go? 5. —— do you think they will send? 6. —— is that for? 7. He gave the presents to those —— he thought deserved them. 8. He gave the presents to those —— he thought he could bribe. 9. There is John, —— we expected to be late. 10. —— could it have been? 11. I cannot tell —— to send for.

5. Substitute the past tense for the present.

1. They *begin* to come. 2. Mr. Jones *bids* me to say that he *bids* $10. 3. The bird *flies;* the river *flows;* the coward *flees.* 4. The superintendent *lies* back in his carriage, while the workingmen *lay* the track. 5. I *lie* in the hammock. 6. I *lay* the book on the table. 7. I *choose* this apple.

6. Change to the perfect tense.

1. He *wakes,* and they *go.* 2. They *lie* in the grass. 3. He *pleads* earnestly but *proves* nothing. 4. I *set* the lamp on the table. 5. I *sit* by the table. 6. He *gets* the place. 7. He *stole* my watch. 8. He *took* my hat. 9. He *wrote* home. 10. She *wakes* early and *sets* the table. 11. He *rose* from his chair and *hung* his coat in the closet. 12. He *broke* his arm.

7. Shall or Will.

1. I —— be beaten unless he —— help me. 2. We —— have a wet day. 3. I —— be obliged to you, if you —— give me your assistance. 4. If determination can do it, we —— win. 5. He tells me that he —— be fifty years old in April. 6. He thinks that his brother —— get the prize. 7. He has made up his mind that he —— not go. 8. —— I call to-morrow? 9. —— you have time to say good-by? 10. —— you call for me to-morrow?

8. Should or Would.

1. I —— hardly know him. 2 —— we be safe? 3. If it —— be foggy, the boat —— not start. 4. I —— be heartbroken if he —— die. 5. If he decided that he —— not come, I —— be obliged to stay. 6. I did not think that I —— enjoy the picnic, but he felt sure that he ——. 7. He feared that he —— die. 8. —— you go if I —— send a carriage?

9. To or To have.

1. It would have been difficult —— refuse(d) —— help(ed) him. 2. He intended —— see(n) you to-morrow. 3. He expected —— (win, won) the race. 4. He is lucky —— (meet, met) him yesterday. 5. He had hoped —— see(n) you a week ago.

10. All violations of good use in the following sentences are to be noted and corrected.

EXAMPLES OF BAD ENGLISH

1 I am afraid I will differ from such an individual as him.

2. Who did you stop with over Sunday?

3. I do not see but what you ought to plainly tell him his mistake.

4. Each student who only had one memoranda was reprimanded by their teacher.

5. I do not hardly think that there are two spoonsful of sugar in the bucket.

6. Neither of our three friends begun as early as yourself.

7. He has spoke the most absolutely incorrect English that I ever heard.

8. Should you whip your child if she runs away from home?

9. We are liable to have a pleasant day to-morrow, so we will likely take a drive.

10. The black and white canines were both laying on their backs.

11. He fell off the trolley onto the ground.

12. Every one was dressed in their best; it is a beautiful sunny day, one of those kind we have been longing for.

13. He neither took them in the house or gave them clothing.

14. The train was composed entirely of parlor cars, which were quite well filled by the passengers, not one of whom will forget their narrow escape.

15. They would have been glad to have sent that kind of a book.

A LIST OF COMMON MISTAKES IN GRAMMAR

This list contains only those constructions in the use of which mistakes are frequently made. All examples given are of correct usage, unless they are preceded by the word **not** in black-faced type. **Not** indicates that the expression following is an example of misuse.

ARTICLES

The use of *a* or *an* in the expressions "sort of a" and "kind of a" is a common error. "I do not like that *kind of* dog."

The is sometimes incorrectly used for *a* or when no article is necessary. "He threw a stone (or stones) at the dog"—particularizes the dog but not the stone.

The omission of an article may cause confusion. "A black and white dog" refers to one dog; "a black and a white dog" to two dogs.

NOUNS

The Possessive Case is formed by adding *'s* to the nominative; but the *s* is sometimes omitted when the sound is unpleasant; as, "for conscience' sake," "Socrates' wife." If the nominative plural end in *s*, the possessive plural is formed by adding the apostrophe (') ; if the nominative plural does not end in *s*, *'s* is added. "Girls' and women's shoes."

The possessive case should as far as possible be used only in cases of actual possession. "The leg of the table" **not,** "the table's leg." "The course of history"—**not,** "history's course."

The plurals of the following nouns cause trouble: alumna, alumnæ; alumnus, alumni; analysis, analyses; axis, axes; cherub, cherubim or cherubs; curriculum, curricula; genius, geniuses (men) or genii (spirits); ignoramus, ignoramuses; maximum, maxima; memorandum, memoranda; phenomenon, phenomena; seraph, seraphim or seraphs; spoonful, spoonfuls; stimulus, stimuli; tableau, tableaux.

PRONOUNS

The Personal Pronouns in the nominative and objective cases are often confused. The following are examples of correct use. "It is he." "I do not think it to be him." "It seems to be he." "Between you and me there is no disagreement."

Pronouns ending in -self are properly used only for emphasis or in a reflective sense. "I will see to it myself." "It is he, himself." **Not**—"You and myself will go;" "it is himself."

Before a verbal noun, a pronoun should be put in the possessive case. "Your singing was delightful." "I remember his

telling that story." But the possessive is not used with a participle. "I heard you singing and him telling a story."

When more than two persons or things are referred to, *any one* is preferable to *either; no one* to *neither.* "Any one of the three is taller than I."

Any one, each, either, every, neither, nobody, or **not one,** as an antecedent, requires a pronoun in the singular number. "If any one has the example correct, let him hold up his hand." "Every one of them gave up his arms." "Each must judge for himself."

Each other and **one another** may be used indiscriminately.

Who and **whom** must be carefully distinguished. "Whom are you following?" "Who do you think will win?" "Whom will you give it to?"

Who, which, and that. *Who* and *which* are used in explanatory, descriptive, non-restrictive relative clauses; *that* in relative clauses restricting the meaning or application of the antecedent; as, "the countries that bordered on the ocean"—meaning "only the countries that bordered on the ocean." This distinction has been much insisted on in rhetorics but is open to many exceptions and has never been generally adopted in good use. Although *that* is the customary word for restrictive relative clauses, *who* or *which* may frequently be preferable.

A change of person should not be made without good reason. If you begin a composition in the third person, you should not change to the first; and vice versa.

VERBS

Vulgarisms must be shunned. "He did"—**not,** "he done it." "He is n't"—**not,** "he ain't." "It does n't"—**not,** "it don't." "He ought not"—**not,** "he had n't ought." "You were"—**not,** "you was."

The Principal Parts of certain verbs must be thoroughly learned if you are to avoid many common solecisms and improprieties.

PRESENT	PAST INDICATIVE	PAST PARTICIPLE
begin	began	begun
bid (ask, or command)	bade	bidden

PRESENT	PAST INDICATIVE	PAST PARTICIPLE
bid (as, to bid at an auction)	bid	bid
choose	chose	chosen
do	did	done
eat	ate (eat (ĕt) is permissible)	eaten
flee	fled	fled
flow	flowed	flowed
fly	flew	flown
get	got	got (preferable to gotten)
hang (clothes, pictures)	hung	hung
hang (men)	hanged	hanged
lay	laid	laid
lie	lay	lain
plead	pleaded	pleaded
prove	proved	proved (preferable to proven)
raise	raised	raised
rise	rose	risen
set	set	set
sit	sat	sat
wake	woke	waked
write	wrote	written

Tenses

A change from the present to the past tense in passages dealing with past events should occur very rarely. In general keep to the past tense; the historical present (the present tense used in relating past events) sometimes promotes emphasis and vividness, but only if employed infrequently.

Sequence of Tenses. The tense of the verb in a dependent clause depends on the tense of the verb in the principal clause. General truths, however, are always put in the present tense.

I think he will.	I thought he would.
When you have finished, I will speak.	When you had finished, I spoke.
Every one hopes that you will speak.	Every one hoped that you would speak.

I had always believed that men *are* a little lower than the angels.

The Perfect Infinitive denotes action completed at the time of the principal verb; the present infinitive, action incomplete at the time of the principal verb. Past tenses are followed by the present infinitive.

I am glad to have seen you so often the past week.

They expected to win. (**Not,** to have won).

He will be glad to see us. (When he sees us.)

He will be glad to have seen us. (After he has seen us.)

They would have been glad to go home. (**Not,** to have gone.)

We should have been pleased to catch a few fish. (**Not,** to have caught.)

Moods

The Subjunctive Mood of the verb "to be," rather than the indicative, should be used in expressing wishes and conditions contrary to fact. "I wish I were there." "If I were there, what a good time we could have." Do not use the indicative in one of two parallel clauses and the subjunctive in the other. "If I were ten years older and were (**not,** was) as strong as you."

Number

Each, either, every, neither, many a, and similar words take a singular verb.

A subject consisting of two words connected by "or," "either —or," "neither—nor," takes a singular verb.

Words joined to the subject by "with," "in addition to," "as well as," or a similar phrase, are parenthetical and do not affect the number of the verb.

A collective noun, when it refers to the collection as a whole, takes a singular verb; when it refers to the individual members of the collection, it takes a plural verb.

The audience was attentive to the lecture.

The audience were of a dozen opinions.

Shall and Will. Should and Would

The distinctions in the uses of "shall" and "will" are unfortunately complicated, but they are much insisted upon by careful speakers and writers.

The auxiliaries used to indicate the future tense are:

Sing.	Plu.
I shall	we shall
you will	you will
he will	they will

The auxiliaries used to indicate volition (intention, promise, or command) on the part of the speaker are:

Sing.	Plu.
I will	we will
you shall	you shall
he shall	they shall

The distinctions between should and **would** are the same as between *shall* and *will*.

The main difficulty lies in the first person, where there is a wide-spread tendency to use *will* incorrectly instead of *shall* to express simple futurity.

Examples of Correct Usage: I shall be glad to see you and I hope that you will come early. I will return the book to-morrow; you shall not go to the trouble to call for it. He will be there, without doubt; so shall I. I promise you that I will come next week. I promised that I would go, but I should be late, even if I started now. He would be a model candidate; we should all vote for him.

In Questions, *shall* is always used in the first person. With the second and third persons, *shall* or *will* is used accordingly as the one or the other may be expected in reply. If one asks, "Shall you go?"—one inquires not as to intention or volition but simply as to the fact, and expects an answer, "I shall" or "I shall not." But if one asks, "Will you go to drive with us?"—one expects an act of volition expressed in the answer, "I

will" or "I will not." So, "Will they come?" implies an answer, "They will" or "They will not."

In Indirect Discourse, when the subject is the same as that of the principal clause, the auxiliary is used which would be used in direct discourse.

John says that he shall be there. (Direct: I shall be there.)

I do not think that I will try. (Direct: I will try.)

He writes that he shall come next week. (Direct: I shall come.)

They promise that they will not interfere. (Direct: We will not.)

In all other cases of indirect discourse, the auxiliary in a dependent clause follows the regular conjugations.

In Conditional Clauses *shall* or *should* is used in all persons to express simple futurity; *will* or *would* in all persons to express volition. The auxiliaries in the conclusions to the conditions follow, of course, the regular conjugations.

Examples, the conditional clauses expressing simple futurity.

If I should go, they would be pleased to see me.
If you should go, I should (future) be pleased to see you.
If you should go, I would (promise) meet you.
If he should go, we would meet him.
If it should rain, we should get wet.

Should and Would, as has been seen, follow the rules for *shall* and *will,* but they have some additional peculiarities. *Should* is sometimes used in the sense of *ought;* as, "She should remain at home." It is also sometimes used in politeness or to soften the force of a statement; as, "I should not think so" (=I hardly think so, or I do not think so). *Would* is used to denote a wish; as, "Would that he were here!"—or to express habitual action; as, "He would sleep by the fire after dinner."

The solecisms of using *will* or *would* for *shall* or *should* to express simple futurity have been so frequently condemned that persons now often make the opposite error and use *shall* in the first person to express volition. In general, however, the following rule is still a safe one:

When in doubt between shall and will in the first person, Use Shall.

ADJECTIVES AND ADVERBS

Adjectives go with nouns or pronouns; adverbs with verbs, adjectives, and adverbs. After certain verbs—look, sound, feel, smell—there is some difficulty in deciding whether to use a word referring to the subject or the verb. "I feel cold," means that I am cold; "I feel coldly toward you," means that my feeling is cold. So we say, "the rose smells sweet;" "the boy looks bright"—but, "he smelt carefully of the mixture;" "he looked brightly at us." Sometimes either adjective or adverb can be used without any perceptible difference in the meaning; as, "The piano sounds harsh (or harshly)."

Misplaced Adverbs. *Only* and *even* should come next to the words or expressions that they qualify. "I shall read only a few pages." "Even our teacher thinks that our class is a bright one."

In general, an adverb should, if possible, come next to the word it modifies.

The Cleft Infinitive. A careful writer will avoid placing an adverb between "to" and the infinitive. "He was prepared to follow cheerfully." **Not,** "to cheerfully follow."

The Comparative Degree should be used when you are referring to two objects or persons; the superlative, when to more than two. "He was the taller of the two brothers." "He was the tallest in a large family of tall men."

Some adjectives and adverbs from their meaning can logically have no comparative or superlative degrees; as, "absolutely, entirely, extreme, faultless, supreme, unparalleled, unprecedented." By a kind of hyperbole, however, words of this sort are sometimes used with the adverbs of comparison, "more, most, very;" so, "most certain" "more complete," very fundamental," and even "more perfect."

PREPOSITIONS

In choosing proper prepositions you must rely on your sense of good idiom and your sense of the precise meaning you wish to express. A list of prepositions required with certain words is given in Chapter 23, page 294, and in the list of Improprieties in

Chapter 24 there are cases of misuse: *between* for *among; different to* or *than* for *different from; in* for *into; onto* for *on.* "At, by, in, of, to, on, with," are used almost indiscriminately by careless speakers. Usually, however, only one of these prepositions will exactly fit in the sentence; the others are misfits.

CONJUNCTIONS

A few cases of misuse of conjunctions may be noticed here, although they have nearly all been included in the list of Improprieties in Chapter 24.

As is misused for *that.* "I do not know that it is true"—**not,** "as it is true."

But is misused where there is no antithesis.

But what is used for *but that.* "I do not know but that it would be better"—**not,** "but what it would." Perhaps either "but" or "that" would be preferable to "but that."

If is sometimes used where *though* would be preferable. Note the difference in the meaning of the following sentence, if "if" is substituted for "though": "Though he is a republican, he is honest." *If* should not be used in place of *whether*: "I do not know whether he will come." *As though,* equivalent to *as if,* is good idiom.

Nor (**not,** or) must follow neither.

MISCELLANEOUS

Double negatives are condemned by good use to-day.

She looked but once. **Not,** She did n't look but once.

I hardly believe that. **Not,** I don't hardly believe that.

It won't rain, I think. **Not,** It won't rain, I don't think.

Can but and **cannot but** differ in meaning. "I can but hope" means that I can only hope, that is the only possibility. "I cannot but hope" means that I must hope, though the alternative of despair is suggested. "I can but laugh, because there is nothing else to do." "I cannot but laugh, because it is so funny."

The omission of words often makes a construction ungrammatical. The words within parentheses in the following sentences are necessary.

(I) have received your letter and will reply at length Friday.

Old English usage differs in many respects from (the usage of) the present.

I am as glad to see you as John (is). Or, "as (to see) John."

He spoke enthusiastically as (he) always (did) of his prospects.

APPENDIXES

APPENDIX A

PUNCTUATION. CAPITALIZATION

Punctuation is determined in part by Good Use and in part by Good Sense. The marks of punctuation are signs which educated people have agreed upon in order to make what they write easier to read. Their use is in some particulars fixed; in many others it is left to the good sense of individual writers. Absolute rules for punctuation, therefore, cannot be laid down. Rules merely indicate the general practice, to which there are often many exceptions. The rules that follow are not designed to dictate absolutely how a writer shall punctuate, but to indicate the practice of a majority of writers.

The use of the different marks of punctuation is always changing, the tendency at the present being to use them less than formerly, but the main functions of each remain the same. The period indicates a full stop, the completion of a sentence. The semicolon indicates a change in the thought, an important stopping place in the sentence. The comma indicates a short pause, a minor break in the sentence. If there is no break in the thought, no word or phrase that should be separated from the rest, there is no need of punctuation until you come to the period. If there is a change in thought, some words to be separated from others, a division to be indicated to the reader's eye, you will need a comma, a semicolon, or possibly a dash, according to the importance or abruptness of the division.

The student is using the marks of punctuation in order to make what he writes easier to read. Examine and learn the following rules with this in mind. You will not aid the reader by scattering commas over a paragraph as if from a pepper-box; and you will certainly annoy the reader if you do not provide

many commas and semicolons to aid his eye. Above all, never omit a mark, the omission of which will make your meaning in the least degree ambiguous.

THE COMMA

The comma separates words, phrases, or clauses that should be kept apart in thought. It usually marks either some kind of parenthesis, such as a phrase in apposition; or some kind of ellipsis, such as the omission of a verb; or some kind of disjunction, when elements come together which are not closely connected grammatically or logically.

It is used:

1. To separate expressions in apposition from the rest of the sentence; as, "James, the brother of John, came first."

2. To mark off adverbs or adverbial phrases that modify not a single word but an entire phrase; as, *however, then, therefore, moreover.* These commas are sometimes omitted, especially in short sentences.

3. To separate all kinds of parenthetical phrases or clauses from the context. If a phrase or clause interrupts the thought of a sentence without being necessary to make complete sense, it should usually be marked off by commas.

The crumbs and discolorations of the cannibal feast, as yet hardly consummated, were exceedingly visible about his mouth.

HAWTHORNE.

Dashes and marks of parenthesis ( ) are also used to mark off parenthetical expressions, when a more distinct separation from the sentence is desired than that indicated by commas.

4. To mark off adverbs that might be mistaken for prepositions; as, "Above, the sky was bright."

5. To separate a long subject from its verb.

6. To mark off any element of a sentence that is out of its natural position.

Of the plays which bear the name of Shakespeare in the late editions, the greater number were not published until seven years after his death. (*But,*—The greater number of the plays, etc.)

Without a single glance at the house, he ran forward. (*But,* —He ran forward without a single glance, etc.)

7. To mark the omissions of words.

English is the favorite study of one half of the class; mathematics, of less than one tenth.

8. To separate words, phrases, or pairs of words used in series without conjunctions to connect them.

Nouns, adjectives, adverbs, and verbs are often found in series. Some writers omit the comma before "and" in such a series. No comma is used between two adjectives; as, "It is a bright sunny day."

9. To separate short quotations from the context; as, "He cried, 'I am ready.'" Or to separate "he said" or similar expressions from the quotation in which they are placed.

10. To separate dependent clauses from the context whenever they are not closely connected with adjoining words, especially in the following cases:

(*a*) A long clause at the beginning of a sentence.

(*b*) A clause introduced by "as" or "for," meaning "because."

(*c*) A parenthetical (Rule 3), transposed (Rule 6), or a non-restrictive relative clause (Rule 11).

But commas are not used to mark off short or closely connected clauses, or clauses beginning with "that."

11. To separate non-restrictive relative clauses from the context. A non-restrictive relative clause is one that adds an explanation or description to the substantive; it may be regarded as a parenthesis. A restrictive clause is one that narrows the meaning of the substantive and cannot be omitted without destroying the meaning of the sentence. The two clauses beginning with "that" in the two preceding sentences are restrictive and need no commas. This distinction in punctuation is important, because it may affect the meaning of the sentence. "The members of the team, who had done the best they could, were heartily praised"—means that all the members of the team had done their best and were praised. Without the commas, the sen-

tence would mean that only those members that had done their best were praised.

12. To separate independent clauses from the context; these often require a semicolon, as in this sentence. "And" and "but," connecting clauses, should be preceded by commas or semicolons when there is a change of subject; but (usually) not when the verbs in the two clauses have the same subject.

I shall go down-town this afternoon, and you can meet me at the post-office.

I shall go down-town this afternoon and will meet you at the post-office.

THE SEMICOLON

The semicolon marks a greater pause than the comma and indicates a greater separation between the elements of the sentence. In many cases the question whether to use a comma or a semicolon depends for its answer on the amount of emphasis you wish to put upon the separation.

The semicolon is used:

1. To separate clauses or phrases having a common grammatical dependence; as in the first sentence quoted from Macaulay, Chapter 16, Exercise 4.

2. To separate a dependent clause from the context, when a more distinct separation is needed than the commas would indicate. See The Comma, Rule 10.

3. To separate loosely connected independent clauses.

Roger Bacon and Galileo languor in princely dungeons; Tasso pines in the cell of a mad-house; Camoens dies begging in the streets of Lisbon.

4. To separate the parts of a compound sentence. See also Comma, Rule 12. If the clauses contain commas, semicolons between the clauses are necessary for distinct division.

5. Before "as," introducing an instance; as in this sentence.

THE COLON

The colon indicates specification; as before a quotation or a series of particulars. It may also mark distinct separation between the elements of a sentence.

It is used:

1. To introduce a series of particulars; as in the first line of this page. See also Semicolon, Rule 5.

2. To introduce a long quotation. See also Comma, Rule 9.

3. To separate elements of a sentence containing semicolons.

THE DASH

The dash marks an abrupt separation between the elements of a sentence. It is too conspicuous a mark to be used often. Students sometimes commit the bad fault of punctuating largely by dashes.

It is used:

1. To indicate parenthesis. Sometimes a single dash is placed before the parenthesis and some other mark of punctuation after it; sometimes dashes are placed before and after the parenthesis. Unless the separation of the parenthesis from the context is abrupt, commas should be used rather than dashes.

2. To separate any element from its context, when the transition of thought is abrupt. The dash may be used in place of the comma, semicolon, or colon, especially in conversational, fragmentary, or interrupted discourse.

3. With the comma, semicolon, or colon, (,—) (;—) (:—). In this case the dash adds emphasis to the other mark.

PARENTHESES AND BRACKETS

Parentheses () are used to inclose explanatory phrases which interrupt the sequence of the thought and are quite disconnected with the context. The double dash (see Dash, Rule 1) is more generally used than parentheses. The parenthetical marks are also used to inclose examples or references; as in the second line above.

Brackets [] are used to inclose words added, as in a translation; or words to be omitted, as on page 223.

THE PERIOD

The period is used at the end of every declarative sentence, and after abbreviations, numerals, titles, and headings.

THE EXCLAMATION POINT

The exclamation point is used after interjections and exclamatory sentences. It is not used after "O," nor after every "oh" or "ah," nor after every slightly emotional sentence.

THE INTERROGATION POINT

The interrogation point is used after every direct question. Sometimes it is placed directly after the interrogative part of a sentence instead of at the end. Inclosed in parentheses (?) it indicates doubt; as, "Hamlet was written in 1601 (?)."

QUOTATION MARKS

Quotation marks (" ") inclose quotations. If one quotation is made up of several paragraphs, the marks may be placed at the beginning of each paragraph, but at the end only of the last. If the quoted passage is printed in different type from the context, marks of quotation may be omitted. A quotation within a quotation is indicated by single marks (' '); one within that by double marks. Titles of books, plays, addresses, periodicals may be inclosed in quotation marks or italicized.

Quotations of any length or importance should be accompanied by references to the books or authors quoted. A complete reference gives title, author, place of publication, date, and page. A reference to this paragraph would be: "The Elements of Rhetoric and Composition." A. H. Thorndike. The Century Co., New York, 1905. P. 330.

THE HYPHEN

The hyphen is used to join the parts of compound words; and to divide words, as at the end of a line.

THE APOSTROPHE

The apostrophe (') is used to mark the omission of a letter or letters, or of figures; or to distinguish the possessive case. The apostrophe is *not* used in the possessive case of pronouns; as, *its, ours.*

CAPITALS

The following words should begin with capitals:

1. The first word of every sentence, paragraph, chapter, letter, and book.
2. The first word of every line of poetry.
3. Names of the Deity, but not necessarily personal pronouns referring to the Deity.
4. Proper names of persons, places, bodies of water, geographical divisions, and the like.
5. The first word of an exact quotation.
6. The pronoun "I" and the interjection "O."
7. Adjectives derived from proper names.
8. Terms of great historical importance; as, the Civil War, the Renaissance.
9. The names of political parties, religious sects, organizations, and the like.
10. The principal words in titles of books, addresses, and the like.
11. The principal words in official titles. Titles are usually capitalized only when used with a proper name.
12. The words, North, East, South, and West, when they refer to sections of the country.
13. Names of days, months, and festivals, but not of seasons.
14. Words of special importance, which the writer desires to make conspicuous. Unity, Coherence, and Emphasis, for instance, are capitalized in this book. This use of capitals for emphasis will be determined by circumstances. In your school paper the name of your school should be capitalized; as, "the High School," "in our Academy." Generally, however, these words would not receive capitals. Perhaps the present tendency of good use is to employ capitals rarely for emphasis in ordinary composition.

ITALICS

Italics are used for foreign words, quoted or specified words, titles of books (quotation marks may be used for all these purposes), and for the sake of emphasis. The use of italics for em-

phasis seems to be decreasing. Its effectiveness in ordinary composition depends largely on its infrequency. In manuscript, words to be printed in italics are underlined.

EXERCISES

The best way to learn punctuation is by carefully revising your themes and placing a mark of punctuation wherever one is required by any of the preceding rules or wherever one would be helpful in aiding the reader to perceive quickly the meaning of the sentence. In criticizing themes assigned to you, you should always mark mistakes in punctuation.

1. Find examples in this book for each of the uses of the different marks cited above.

2. The passage from Swift, Chapter 12, Exercise 4, is punctuated according to the usage of his time. How would you change the punctuation and capitalization to suit present usage?

APPENDIX B

ENGLISH VERSE

The subject of English meter is a very complicated one which has been much discussed by scholars with the result that there are many conflicting theories but no completely satisfactory system for the analysis of the structure of verse. The methods of classifying and indicating structure followed in this appendix are the simplest and the most generally adopted. Teachers may consult Schipper's "Handbuch der Englischen Metrik," Guest's "History of English Rhythms," Mayor's "English Metre," Oman's "English Metrists in the Eighteenth and Nineteenth Centuries," and Lanier's "English Verse." Both teachers and students will find Gummere's "Handbook of Poetics" and Alden's "English Verse" of great practical value.

Meter. Poetry as distinguished from prose has **meter.** **Meter** is measured rhythm, the regular recurrence of accented and unaccented syllables. Certain combinations of accented and unaccented syllables are called **feet,** and a certain number of feet make a line or **verse.**

Scansion is the separation of a verse into its feet and the indication of the accented and unaccented syllables of each foot. To **scan** a verse, therefore, is to indicate its metrical structure.

Evidently scansion will not show all the qualities which make up the rhythm of poetry. We speak of accented and unaccented syllables, but there are many degrees of accentuation. In any line, or in almost any word, as "magisterial," there are various degrees of stress on different syllables. Again, the time occurring between accented syllables will not be exactly the same and may vary greatly. Again, differences in quantity or pitch of syllables affect the rhythm of the verse. Again, the pauses and the emphasis necessitated by the sense modify the rhythmical effect. All these elements may be noted as of importance in the actual effect of verse in expressive reading, but no method has been devised for their complete analysis. Scansion is only a method

for indicating the most marked structural elements. It sometimes results in a kind of singsong, which is not the way to read poetry. Poetry should be read with a feeling for both its rhythm and its meaning. But, while the division into feet and lines does not indicate the whole rhythm of verse, it does indicate essential elements of this rhythm. Some study of scansion is therefore necessary if one is to have an intelligent knowledge of poetry.

KINDS OF FEET

A foot is a group of accented and unaccented syllables. An accented syllable is conveniently indicated by an accent ′; an unaccented by a cross ×. There are many kinds of feet, four of which are common in English verse: the **iambus** or **iamb** (× ′), the **trochee** (′ ×), the **anapest** (× × ′), and the **dactyl** (′ × ×). Less common is the **spondee** (′ ′).

The **iambus** consists of an unaccented followed by an accented syllable (× ′).

× ′ × ′ × ′ × ′ × ′
How soon | hath Time, | the sub | tle thief | of youth.

The **trochee** consists of an accented followed by an unaccented syllable.

′ × ′ × ′× ′ ×
Westward, | westward, | Hia | watha!

The **anapest** consists of two unaccented syllables followed by an accented syllable.

× × ′ × × ′ × × ′ × × ′
And his co | horts were gleam | ing in pur | ple and gold.

The **dactyl** consists of an accented syllable followed by two unaccented syllables.

′ × × ′ × × ′ × × ′ × ×
Naught but tra | dition re | mains of the | beautiful |
′ × × ′ ×
village of | Grand-Pre.

Only a few variations from ordinary pronunciation are permissible in verse. Most of these are due to slight changes in

the stress on certain syllables. Some words, as "heavens," may be pronounced as one syllable or two according to the requirements of the meter. In other words, such as "misery" or "majesty," the unaccented second vowel may be unpronounced. In other cases a syllable usually unaccented may receive the accent. There are indeed many monosyllabic words which may be accented or unaccented according to the requirements of the meter, as in the following,

Not a | note does | he com | plain
But he | feels the | storm's re | frain.

Elision may occur between the final vowel of one word and the initial vowel of the following. So we may have either "thou art" or "thou 'rt," "the old" or "th' old."

KINDS OF VERSE

A **verse** or **line** is composed of one or more feet and is named, first, from its prevailing foot, iambic, trochaic, anapestic, dactylic; and, second, from the number of feet in the line. A verse of one foot is called a **monometer**; one of two feet a **dimeter**; of three feet a **trimeter**; of four, a **tetrameter**; of five, a **pentameter**; of six, a **hexameter**; of seven, a **heptameter**. A verse with four iambic feet is an **iambic tetrameter**. So we have **iambic pentameter, anapestic dimeter, dactylic hexameter,** etc. In the following iambic lines from Herrick's poem "To Daffodils," the first and third are monometers, the second, fourth and sixth are trimeters and the fifth is a tetrameter.

We die
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

Examples of the various kinds of verse will be found on pages 336, 337.

VARIATIONS IN FEET AND VERSE

In iambic verse the prevailing foot is an iambus, but other feet may occasionally be substituted without changing the character of the rhythm. The iambus and the anapest may be readily interchanged. The substitution of one for the other involves no change in the position of the accented syllables, but merely one unaccented syllable more or less. In the following iambic lines, for example, an anapest is substituted for an iambus in the third foot of the first line.

They chain'd | us each | to a col | umn stone.
And we were three—yet, each alone.

In the following anapestic lines an iambus is several times substituted for an anapest.

For I trust | if an en | emy's fleet | came yon | der round | by the hill,
And the rush | ing bat | tle-bolt sang | from the three- | decker out | of the foam.

Trochees and dactyls may be readily interchanged, for here again the substitution involves no change in the position of the accented syllables, but merely one accented syllable more or less in the foot. Note the frequent substitution of trochees for dactyls in the following lines from "Evangeline."

Firmly | builded with | rafters of | oak, the | house of the | farmer
Stood on the | side of a | hill com | manding the | sea; and a | shady
Sycamore | grew by the | door, with a | woodbine | wreathing a | round it.

The interchange of the dactyl and the anapest or of the trochee and iambus involves a change in the positions of the accented syllables and is infrequent except at the beginning of a line.

In the first foot of an iambic line, however, a trochee frequently occurs, as in the first and third lines of the following:

> Break off, break off, I feel the different pace
> Of some chaste footing near about this ground.
> Run to your shrouds, within these brakes and trees;
>
> MILTON: *Comus.*

Unaccented syllables at the end of a line or occasionally in the middle may frequently be omitted or added without affecting the general structure. A verse that ends with an incomplete foot is called **catalectic,** and the absence of the unaccented syllable may be indicated by a caret. Thus, in the following stanza the verse is trochaic trimeter and the second and fourth lines are catalectic.

> Hail to thee, blithe Spirit!
> Bird thou never wert,
> That from heaven, or near it,
> Pourest thy full heart
> In profuse strains of unpremeditated art.
>
> SHELLEY: *The Skylark.*

In an iambic line an unaccented syllable at the end does not affect the structure and is usually called an extra syllable and the verse is called **hypermetrical.**

× / × / × / × / × / ×
And, like | the base | less fab | ric of | this vi | sion.

Rests. The absence of a portion of a foot sometimes coincides with an abrupt break in the sense. This may be regarded as analogous to a rest in music. The pause made in reading may be said to take the place of the omitted portions of the foot.

^ / ^ / ^ /
Break, | break, | break,
× × / × / × /
On thy cold | gray stones, | O sea!

Apparent irregularities in structure can often be explained by taking into consideration the necessary rests or pauses.

CESURA

Most verses are divided into two parts by a metrical pause called the **cesura,** which often coincides with a pause in the sense. It is indicated by the symbol ||. Its position varies in different kinds of verse, and often in verses of the same structure.

But, O the heavy change, || now thou art gone,
Now thou art gone, || and never must return!
Thee, shepherd, || thee the woods and desert caves.

RHYME

Rhyme is the regular correspondence of the sounds of different words. It is generally used in reference to similar sounds at the ends of lines in verse. Rhyme is wholly a matter of sound and not of spelling. It should be perfect; that is, the words should agree exactly in their vowel sounds and in the sounds of the consonants following the vowels, but not of the consonant sounds preceding the vowels. Rhyming syllables must also have like accent. Examples of imperfect and incorrect rhyming are:

Door, boor; love, Jove; bring, twinge; bow, bough; thee, clearly; angel, bell; seen, scene; stir, mutter.

When the rhyming syllables are complete monosyllabic words or final accented syllables, the rhyme is called **single** or **masculine.**

Win, pin; thus, discuss; might, flight; raise, praise; say, obey; believe, receive; destroy, annoy; dear, cavalier.

When the rhyming syllables include both an accented syllable and a following unaccented syllable, the rhyme is called **double** or **feminine.**

Setting, forgetting; splendid, attended; affections, recollections; dwelling, swelling.

When the rhyming syllables include an accented syllable and two following unaccented syllables the rhyme is called **triple.**

Locality, banality; furious, injurious; importunate, unfortunate.

BLANK VERSE

Blank verse is verse without rhyme. The term is generally restricted to unrhymed iambic pentameter, like that of Milton and Shakespeare.

× / × / × / × / × /
He spake; || and to | confirm | his words, | out-flew
/ × × / × / × / × /
Millions | of flam | ing swords, || drawn from | the thighs
× / × / × / × / × /
Of migh | ty cher | ubim; || the sud | den blaze
× / × / × / / × × /
Far round | illu | mined hell: || highly | they raged
× / × / × / × / × /
Against | the High | est, || and fierce | with grasp | ed arms
/ × × / × / × / × /
Clash'd on | their sound | ing shields || the din | of war,
/ × × / × / × / × /
Hurling | defi | ance || toward | the vault | of heaven.

MILTON: *Paradise Lost.*

In the preceding quotation there is no pause at the end of the first or second lines. These are called "run-on lines." The last two lines have pauses at the end and are "end-stopt lines." The third and fifth are also end-stopt; the fourth, run-on. An intermixture of these two classes is necessary to avoid disagreeable monotony. Run-on and end-stopt lines, of course, occur in rhymed poetry as well as in blank verse. It will also be noted that variety of effect is obtained in this selection by the different positions of the cesura. The structure of blank verse is also varied by the use of an extra or hypermetrical syllable at the end of the line. Such eleven syllable lines are sometimes called feminine.

In dramatic blank verse the structure is especially varied. In the following quotation from Shakespeare, the intermingling of end-stopt and run-on lines, the varying position of the cesura, and the use of feminine endings, are all exemplified.

We fail!
But screw | your cour | age || to | the stick | ing-place
And we 'll | not fail. || When Dun | can is | asleep—
Whereto | the ra | ther || shall | his day's | hard jour | ney
Soundly | invite | him— || his | two cham | berlains
Will I || with wine | and was | sail so | convince
That mem | ory, || the ward | er of | the brain,
Shall be | a fume, || and the | receipt | of rea | son
A lim | beck on | ly. || When | in swin | ish sleep
Their drench | ed na | tures || lie | as in | a death,
What can | not you | and I | perform | upon
The unguard | ed Dun | can? || what | not put | upon
His spon | gy of | ficers, || who | shall bear | the guilt
Of our | great quell?

Macbeth, I. vii. 59–77.

COUPLETS

A group of two rhymed lines of the same metrical structure is a couplet. The commonest couplets are the heroic or pentameter, and the short or tetrameter, but there are many other kinds.

1. The heroic or ten-syllable couplet consists of two iambic pentameters. It is one of the commonest of English meters and is found in many of Chaucer's "Canterbury Tales," in most of the poems of Dryden, Pope, Goldsmith and frequently in later writers.

> But most by numbers judge a poet's song,
> And smooth or rough, with them is right or wrong:
> In the bright Muse, tho' thousand charms conspire,
> Her voice is all these tuneful fools admire.
>
> POPE: *Essay on Criticism.*

2. The short or eight-syllable couplet consists of two iambic tetrameters. It has been much used since the early Middle Ages, especially in narrative verse. It is used in Burns's "Tam O'Shanter," Scott's "Lay of the Last Minstrel," "Marmion" and "Lady of the Lake." It is sometimes named *Hudibrastic,* because of its use in Butler's satire "Hudibras."

Ill fared it then with Roderick Dhu
That on the field his targe he threw,
Whose brazen studs and tough bull-hide
Had death so often dash'd aside;
For, train'd abroad his arms to wield
Fitz-James's blade was sword and shield. . . .
Three times in closing strife they stood,
And thrice the Saxon blade drank blood;
No stinted draught, no scanty tide,
The gushing flood the tartans dyed.

SCOTT: *The Lady of the Lake.*

STANZAS

A stanza is a group of three or more verses. Stanzas of the same poem usually have the same structure. The number of varieties of stanza is practically unlimited. Only a few of the most used kinds are noticed here. The arrangement of rhymes is indicated by the use of letters; thus *aabb* represents a stanza of four verses, the first rhyming with the second, and the third with the fourth.

Three-line Stanza. Three-line stanzas or triplets often occur in verse written mainly in couplets. They also appear as regular stanzas in various forms. The following from Longfellow is trochaic tetrameter catalectic, rhyming *aaa.*

Like the swell of some sweet tune,
Morning rises into noon,
May glides onward into June.

Quatrains. Quatrains, or four-line stanzas, are found in many variations.

1. Alternating rhyme *abab*. Iambic tetrameter.

Mine be a cot beside the hill;
A beehive's hum shall soothe my ear;
A willowy brook that turns a mill,
With many a fall shall linger near.
SAMUEL ROGERS: *A Wish.*

2. Alternating rhyme *abab*. The first and third lines, iambic tetrameters; the second and fourth, iambic trimeters. In the second example only the second and fourth lines rhyme. This is the "Ballad stanza," so called because much used in the early ballads.

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.
TENNYSON: *The Brook.*

There lived a wife at Usher's Well,
And a wealthy wife was she;
She had three stout and stalwart sons,
And sent them o'er the sea.
The Wife of Usher's Well.

3. Quatrain of iambic pentameters, rhyming alternately *abab*. This is the stanza of Gray's "Elegy," and is known as "Elegiac measure."

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.
GRAY: *Elegy Written in a Country Churchyard.*

4. Quatrain, rhyming *abba*, iambic tetrameters. The stanza of Tennyson's "In Memoriam."

I hold it true, whate'er befall;
I feel it when I sorrow most;
'T is better to have loved and lost,
Than never to have loved at all.

TENNYSON: *In Memoriam.*

Five and Six Line Stanzas. The following examples illustrate a few of the numerous varieties of five and six line stanzas.

1. Six line stanza, octo-syllabic, iambic, rhyming *ababcc.*

The tumult and the shouting dies—
The Captains and the Kings depart—
Still stands thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget.

KIPLING: *Recessional.*

2. Six line stanza; first, second, third and fifth lines are iambic tetrameter, with an additional unaccented syllable; fourth and sixth lines are iambic dimeter, with additional unaccented syllable. All the rhymes are feminine, *aaabab.*

Oh, wad some power the giftie gie us
To see oursel's as ithers see us!
It wad frae monie a blunder free us
An' foolish notion:
What airs in dress an' gait wad lea'e us,
An' e'en devotion!

BURNS: *To a Louse on a Lady's Bonnet.*

3. Five line stanza, first four lines are trochaic trimeter, the fifth an Alexandrian (iambic hexameter). Rhyme is *ababb.*

In the golden lightning
Of the sunken sun
O'er which clouds are brightening,
Thou dost float and run,
Like an unbodied joy whose race is just begun.

SHELLEY: *The Skylark.*

Longer Stanzas. "Rhyme royal" is a seven line stanza of iambic pentameters, rhyming *ababbcc*. "Ottava rima" (see Keats' "Isabella") is a stanza of iambic pentameters, rhyming *abababcc*. The **Spenserian stanza** was first used in Spenser's "Faery Queen," and later in many English poems, including Byron's "Childe Harold," Keats' "Eve of St. Agnes," Tennyson's "The Lotos Eaters." It is a nine line stanza, rhyming *ababbcbcc*, all iambic pentameters, except the last, which is an Alexandrine, iambic hexameter (× ′ | × ′ | × ′ || × ′ | × ′ | × ′).

A gentle Knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe woundes did remaine,
The cruell markes of many a bloody fielde;
Yet armes till that time did he never wield,
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield:
Full jolly knight he seemd, and faire did sitt,
As one for knightly giusts and fierce encounters fitt.

SPENSER: *The Faery Queen*, Bk. I, ll. 1–9.

THE SONNET

The sonnet is a complete poem of fourteen iambic pentameters. In the strict or Petrarchian form, the verses are divided into two groups—the octave (the first eight verses), and the sextet (the last six verses). The octave has two rhymes arranged *abba abba*. The sextet has two or three rhymes, different from those of the octave and arranged *cdcdcd* or *cdecde*.

ON FIRST LOOKING INTO CHAPMAN'S HOMER

Much have I traveled in the realms of gold
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne:
Yet did I never breathe its pure serene

Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Looked at each other with a wild surmise—
Silent, upon a peak in Darien.

KEATS.

Shakespeare's sonnets are divided rather into three quatrains and a couplet, rhyming *abab cdcd efef gg*.

EXERCISES

Scansion may be studied in any English poetry; blank verse in Shakespeare and Milton, stanzaic structure in the poems of Lowell, Bryant, Holmes, Tennyson, Wordsworth and others. Poems like Wordsworth's "Ode on Immortality," or Matthew Arnold's "Forsaken Merman," with a varied arrangement of rhymes and lines of irregular length, may be made the objects of special study.

Practice in writing verse gives useful training in writing prose. It requires skill in selecting words and in forming phrases and sentences, and may develop a sense of the value of sound and rhythm in style. The student should begin with simple measures, as the rhyming couplet, or the ballad stanza. His prose themes may be recast into verse, or new themes written in verse. Later, more difficult stanzaic forms may be attempted.

INDEX

INDEX

Names of persons or publications are in small capitals; words and phrases, in italics; titles of themes or articles, inclosed in quotation-marks. In general, the exercises are indexed only for authors.

Abbreviations, 8, 300
Ablative absolute, 295
"A Child's Play-house," 125
ADDISON, 58, 69, 204, 205, 206; quoted, 11, 244, 269; exercises, 10, 100, 140, 164, 244
Adjectives, too many, 281; for adverbs, 294, 319; pronouns as, used for connectives, 43
Adverbs, superfluous, 281; for adjectives, 319; misplaced, 319; punctuation, 326
"A Good Note Book," 73
ALFRED, KING, 287
Ambiguity, of pronouns, 207; of participles, 207; of clauses, 209; in punctuation, 326, 327
Americanisms, 288
Amplification, methods in paragraphs, 52-68; in longer themes, 128-140; in sentences, 188
and, overused as connective, 42, 193, 208, 236
"A New England Hill Town," quoted, 120, 122
Anglicisms, 288
Anglo-Saxon, words from, 255, 258, 287
"An Old Oak," 125
Antecedent, omitted, 206; implied, 207
Anticlimax, 225
Antithesis, 267
Apostrophe, 266
"A Ramble," 154
Argument, in paragraph, 59; in themes of two paragraphs, 71, 74-78; in longer themes, 105, 128
ARNOLD, MATTHEW, exercises, 164
Arrangement of material, governed by coherence, 17; by emphasis, 18; in the paragraph, 37-40; in themes of two paragraphs, 70; in exposition, 72-74; in argument, 76, 77; in description, 87, 88; in narrative, 93; in plans, 107-110; varieties of, 109, 110; in sentences, 174, 200-203, 209, 210, 221-225. *See* Coherence, Logical order, Order of words, Plan
as, inexact use of, 208, 320
AUSTEN, JANE, 95; quoted, 14; exercises, 124

BACON, FRANCIS, quoted, 244, 269; exercises, 244
Balanced sentences, 221
Barbarisms, 300
Beauty, a quality of style, 6; in sentences, 234-253
Beginning, emphatic, 18; of a paragraph, 38-40, 44, 45, 46, 52; of a narrative, 93; of a paragraph as a connective, 144-146; of a theme, 118-121, 176; of a sentence, determined by coherence, 201, 202; of a sentence, determined by emphasis, 221-226
BESANT, SIR WALTER, quoted, 65
BIBLE, 135, 136, 241, 276, 287, 288
BLACKMORE, R. D., quoted, 90; exercises, 104
Blank verse, 238
both, and, 210
"British Naval Manœuvres," 120
BRONTË, CHARLOTTE, quoted in exercise, 276
BROUGHAM, quoted in exercise, 274
BROWNING, exercise, 30
BURKE, 5, 6, 71, 175, 176; quoted, 53, 126, 245, 272, 274; exercises, 115, 126, 216, 229, 245, 258, 272, 274
BURNS, exercises, 100
BURROUGHS, JOHN, 164
but, as connective, 42, 193, 208, 236, 320
BYRON, exercises, 30

can but, cannot but, 320
"Canning Peaches," 73
Capitalization, 221, 331
CARLYLE, 76, 88, 290; quoted, 59, 224, 229, 246; exercises, 166, 229, 246, 274, 276

Cause and effect, in development of paragraph, 61, 68
Change of person, 314
Change of subject, 211
Change of tense, 315
"Character of Macaulay," 73
CHAUCER, 287; exercises, 290
Chronological order, in paragraphs, 37, 60, 61; in description, 87; in narrative, 93, 96; in long themes, 108, 109, 145, 148
"Circus Parade," 125
Clauses, connecting, 202, 224; independent or coördinate, 172, 173, 187, 193, 236, 328; dependent or subordinate, 172, 190, 327, 328; ambiguity of, 209; end of, a place for emphasis, 224
Clearness, quality of style, 6
Cleft infinitive, 319
Climax, in narratives, 94; in plan, 112; as means of development, 129, 135; for emphasis, 225; figure, 266
Coherence, principle of, defined, 17; in single paragraph, 37-44; in exposition, 72; in argument, 75; in description, 87, 88; in narrative, 93; in plans, 107-110; at beginning, 118, 119; in development of theme, 133; in paragraphing theme, 108, 109, 145, 148; in sentences, 200-219; rules for, 206-211
Comparison, in development of paragraph, 57; of adjectives, 319
Complex sentences, 172, 187-192
Composition, problems of, 4; defined, 8; units of, 9; material for, 22-26; processes of, 157, 158
Compositions. *See* Subjects and Themes
Compound sentences, 172, 187, 236, 328, 329
Conciseness, 226, 235, 236-238, 280-283
Conclusion, 121, 122. *See* End
Confusion of "its," 207
Conjunctions, as connectives, 42; misuse of, 320. *See* Connectives; *and, but*
Connectives, list of, 42; purpose of, 43; between sentences in a paragraph, 40-44; between paragraphs, 134, 144-146; between words, phrases, clauses, 203-206, 208, 209; exact use of, 203-206, 208, 209, 236, 238, 320; adjective pronouns as, 43; conjunctions as, 42; nouns and pronouns as, 43; phrases as, 42, 134; clauses as, 202, 224; sentences as, 41, 134, 144-146; *and, but as*, 42, 208, 236
Construction, change of, needless, 210, 211; for emphasis, 222
Contrast, in development of paragraph, 57
Conversation, paragraphing of, 141, 142
COOPER, exercises, 100, 124, 166
Correspondents, 210

DARWIN, 56, 57, 71; quoted, 54; exercises, 258, 259
Declarative sentences, 179
Definition, in development of paragraph, 53; in exposition, 72; in argument, 74, 75
DEFOE, quoted in exercises, 180
Dependent clauses, 172, 190, 327, 328
Derivation of words, 255, 287
Description, in paragraphs, 60; in themes of two paragraphs, 70, 71, 84-91, 96-104; arrangement of, in longer themes, 109; development of, in longer themes, 128-131; suggestive words in, 257, 258, 269-271
Details, in development of paragraph, 54; in description, 85-87
DICKENS, 56, 88, 95, 240; quoted, 55, 275; exercises, 100, 164, 166, 183, 275
Diction. *See* Barbarisms, Improprieties, Solecisms, Words
Dictionary, use of, 10, 15, 254, 289
different from, 288, 293
Diffuseness, 226, 237, 281, 282
Digressions, 130
Disagreement in number, 207
Discrimination in use of words, 256
done up, 293
Double negative, 288, 320
Double possessive, 293

each, 314, 316
each other, 314
EARLE, JOHN, quoted, 81
either, 314, 316; *either, or*, 210
Elaboration, for emphasis, 135
ELIOT, GEORGE, exercises, 97, 140, 164
EMERSON, 83; quoted in exercise, 247
Emphasis, principle of, defined, 18; in single paragraph, 44, 45; in exposition, 72; in description, 88; in narrative, 94; in plan of longer theme, 110-112; in beginning of theme, 118; in end of theme, 121, 122; in development of theme, 134-136; in sentences, 220-233; capitals used for, 331; italics used for, 332
End, emphatic, 18; of a paragraph, 44-47, 61; of an argument, 77; of a narrative, 93; of a plan for a longer theme, 112; of a theme, 118, 121, 122, 146; of a sentence,

determined by emphasis, 221-225; of a clause, 224
Euphony, 239
Evelyn, John, quoted in exercise, 181
every, 314, 316
Examples, in development of paragraph, 56; in exposition, 73
Exclamation, 266
Exclamative sentences, 179
Explanation, in development of paragraph, 53; exposition another name for, 71. *See* Exposition
Exposition, in themes of two paragraphs, 70-74; with argument, 74-78; with narrative, 96; in longer theme, 105, 109, 110, 128, 130

Figures of speech, 264-277
Fine writing, 280
Fiske, John, 95, 164
Force, a quality of style, 6
Foreign words, 300
Forms of prose, four distinguished, 70, 71; in themes of two paragraphs, 69-104; in longer themes, 105; development of, 129
for to, 288
Fragmentary sentences, 172, 192, 193
Franklin, quoted, 41
Froude, quoted, 138; exercises, 137

Gaskell, Mrs., quoted, 120; exercises, 124, 166
General words, 256, 257
Gibbon, 60, 85; quoted, 39, 223
Godkin, E. L., quoted, 120, 121
"Gold Mines," 125
Goldsmith, 95, 145, 267; quoted, 146; exercises, 20, 49, 97, 99, 163, 164, 166, 184, 216
Good Use (Chapters 22-25), meaning, 15; rules of, 16; in introductions, 121; in words, 254; explained, 286-292; idioms, translation English, 293-299; barbarisms, improprieties, 300-308; solecisms, 309-321; punctuation, 325. *See* Grammar
Grammar, 15; in sentences, 171, 173, 174, 200, 206-208, 222, 286, 287; solecisms, 309; list of mistakes in, 312-320
Grant, U. S., quoted, 66
Green, John Richard, quoted in exercise, 227

Hawthorne, 25, 85, 95, 101, 129, 130, 131; quoted, 11, 179, 248; quoted and discussed, 189-192, 201-203; exercises, 11, 34, 83, 97, 124, 164, 184, 216, 248, 274
Harte, Bret, 164
Holmes, quoted, 273; exercises, 273, 275
Howells, 289
"How I Furnished My Room," 28
Hugo, Victor, 87
Hyperbole, 266

Idioms, 293
if, for *though*, 320
Illustration, in developing paragraphs, 56; in exposition, 73, 128
Imperative sentences, 179
Improprieties, 301; list of, 303-308
Indention, of paragraphs, 36, 141
Independent clauses, 172, 187, 236, 328, 329
Infinitive, cleft, 319
Interrogation, 266
Interrogative sentences, 179; for emphasis, 220
Introduction, 118-121. *See* Beginning
Inversion, 221
Irony, 264, 266
Irving, 164; quoted, 65; exercises, 65, 115, 164
Italics, 221, 331

James, Henry, 160, 289; quoted in exercises, 49, 155
Johnson, Samuel, 269; quoted, 228, 245; exercises, 166, 228, 245

Keats, quoted, 270
Kipling, exercises, 164

Landor, Walter Savage, quoted in exercises, 246
Language, changing, 286-289; idiomatic, 293-295
Latin, words from, 255; ablative absolute, 295
Lincoln, quoted, 238, 247; exercises, 83, 233, 247
Literature, 6
Localisms, 288, 300
Lockhart (Life of Scott), quoted in exercise, 184
Lodge, Henry Cabot, 95
Logical order, in paragraphs, 37-40; in exposition, 72-74; in argument, 77; in description, 87, 88; in plans, 109, 110
Longfellow, exercises, 30, 166
Long sentences, and short, 175-177; and loose, 193
Loose sentences, 177; violating unity, 193-195
Lord's Prayer, quoted, 239
Lowell, exercises, 275

Macaulay, 5, 6, 44, 71, 144, 145, 211, 267; quoted, 12, 57, 122,

145, 177, 217, 222, 228; exercises, 12, 13, 19, 62, 126, 166, 184, 216, 217, 218, 219, 228, 229
MALORY, SIR THOMAS, quoted in exercises, 291
Manuscript, preparation of, 9, 10
Material, for themes, 22-26. *See* Selection of material
MEREDITH, quoted, 142
Metaphor, 265, 266, 268, 269
Methods of development of the paragraph, 52-68
Metonymy, 266
MILTON, 238; quoted, 244; exercises, 64, 244, 290
Mixed figures, 268, 269
"My Enjoyment in Reading," plans of, 106, 108, 112, 113, 131, 132, 143
"My Room," 27

Narrative, in single paragraphs, 60; in themes of two paragraphs, 70, 71, 84, 91-104; combined with description, or exposition, 96; the plan of a, 109; the development of a, 129-132, 135, 136; point of view in, 131, 132; fictitious narrator of, 94, 131, 132
National Use, 287, 288
neither, 314, 316; *neither, nor*, 210
New coinages, 300
NEWMAN, CARDINAL, 71; quoted, 56, 178, 246; exercises, 246
New words, to be learned, 255
NEW YORK "SUN," 120
"Night Before the Battle of Hastings," 215
Non-restrictive clauses, 327
no one, 314
not only, but also, 210
Nouns for adjectives, 294
Number, agreement in, between antecedent and pronoun, 206, 207; between verb and subject, 316

Objective description, 85
Objective point in narrative, 92-96, 130, 135
Obsolete words, 300
Omission of words, 320; punctuation for, 327, 329
one another, 314
Order of explanation, 110. *See* Logical order
Order of impressions, 87, 88, 109
Order of proof, 76, 110
Order of things in space, 40, 87, 91, 98, 109
Order of words in sentences, determined by grammar, 173, 174, 200; determined by paragraph structure, 174, 175, 200, 201; determined by coherence, 202, 203, 209-210; rule for, 209; determined by emphasis, 222-225
Outline. *See* Plan
Overuse, of *and* and *but*, 42, 236; of participles, 236, 295; of certain words, 278; of trite phrases, 279; of adjectives or adverbs, 281; of one construction, 236

Paragraph (Chapters 5-8, 12), as a unit, 36-51; a unit of composition, 8; cause and effect as method of development, 61, 68; coherence in, 37-44; comparison and contrast as method of development, 57, 58; connecting sentences in, 144-146; connecting words in, 41-44; corresponding to division of thought, 143; definition as method of development, 53, 54; details and particulars as method of development, 54-56; development of, 52-68; division of longer theme, 141-156; emphasis in, 44-47; examples and illustrations, as method of development, 56, 57; governing sentence structure, 171, 174, 200-202; in a plan, 142-144; in conversation, 141, 142; indention of, 36, 141; in themes of two paragraphs, 69, 70, 73, 74, 76, 77; length of, 142; narrative, 60, 61, 146-148; proof as method of development, 59; relation to whole composition, 141, 144; topic-sentence in, 37, 47, 52, 53; unity in, 37; various methods of development, 61, 62, 68
Parallel structure, in sentences, 44, 201, 203. *See* Uniformity of construction
Parenthesis, punctuation for, 326, 329
Participles, relation to subjects, 207; awkward, 236; in translations, 295
Particulars in development of paragraph, 54
Perfect infinitive, 316
Periodic sentences, 177-179; for emphasis, 220, 221
Personification, 265, 266
Phrases, as connectives, 42; for nouns or adjectives, 95; participial, 236, 295
Plan, for argumentative paragraph, 59; for an exposition of two paragraphs, 73; for an argument of two paragraphs, 76, 77; for a narrative of two paragraphs, 96, 97; need of, 105, 106; for longer themes, 105-117; unity governing selection in, 106, 107; coherence

governing arrangement of, 107-110; emphasis governing proportion of, 110-112; example of a good, 82, 112-114, 143; examples of various plans, 115-117; to be followed, 133; to provide for paragraphs, 142-144; indicated to reader, 144-146
PLATO'S "Apologia," quoted in exercises, 251-253
Plurals, 313
Point of view, 87, 130-133
POPE, quoted, 300
Prepositions, list of, 294; at end of sentence, 294; solecisms, 319
presently, 288
Present use, 287
Pretentious words, 279
Prevision, 158
"Princess, The," 48
Principal parts of verbs, 314
Principles of composition, defined, 16-19; as guides, 160; necessary for beauty in sentences, 234. *See* Coherence, Emphasis, Unity
Pronouns, ambiguity of, 207; personal, 313; ending in -self, 313; before verbal nouns, 313
Proofs, in development of paragraph, 59; separated in argument, 76
Proportion, directed by principle of emphasis, 18; problem of, 70; in exposition, 72; in argument, 77; in description, 88; in narrative, 93, 135, 136; in a plan, 110, 111; in developing a theme, 134-136
Proposition, in an argument, 74-76
Provincialisms. *See* Localisms
Purpose, the writer's, determines: choice of methods of developing paragraphs, 61, 62; use of four forms of prose, 70, 71, 74, 84, 85; the plan, 105-107; use of principles, 161, 162; sentence structure, 176, 179; choice of words, 257, 258

Qualities of style, 7

RALEIGH, SIR WALTER, quoted in exercise, 244
Reader, problem of, 4, 6; special, 6; average, 7; paragraph indention to aid, 36; sentence structure to aid, 288
Reading, aloud, 239; to enlarge vocabulary, 256
Repetition, in development of paragraph, 53; for emphasis, 221
Reputable use, 287, 288
Restrictive clauses, 327
Revision, 158
Rhetoric, Art of, 3-9; defined, 4, 8; purpose, 9; founded in good use, 15
Rhythm, 238-240
ROOSEVELT, PRESIDENT, 95, 164
RUSKIN, 88, 101; quoted, 152, 240; exercises, 152, 153

SCOTT, SIR WALTER, quoted, 66; exercises, 79, 97, 99, 124, 127, 140
SCRIBNER'S MAGAZINE, quoted, 90
SEDGWICK, H. D., 44, 211; quoted, 39
Selection of material, governed by unity, 17; in themes of two paragraphs, 70; in expositions, 72; in arguments, 75, 76; in descriptions, 86, 87; in narratives, 92, 93; in planning longer themes, 107; in long themes, 129
Sentences (Chapters 14-18), antithesis in, 267; as connective, 41, 134, 144-146; as unit of composition, 8; balanced, 221; beauty in, 234-253; climax in, 225; coherence in, 200-219; complex, 172; compound, 172; conciseness in, 226, 236-238; connectives in, 203-206, 208, 209; declarative, 179; definition of, 171, 172; emphasis in, 220-233; end of, 221-226; exclamative, 179; fragmentary, 172, 192, 193; good use applied to, 16, 171, 173, 174, 200, 206-208; grammar governs order of, 200, 206-208; imperative, 179; kinds of, 172-179; long or short, 175-177; loose, 177-179, and long, 193-195; order of words in, 202, 203, 209, 210, 222-225; organic unity of, 171, 187-192, 195; paragraph governs structure of, 171, 174, 200-202; parallel structure in, 201-203; periodic, 177-179, 220, 221; related to paragraph, 144, 171, 174, 200-202; rhythm in, 238-240; rules for coherence, 206-210; simple, 172; suggestiveness in, 240-242; uniformity of construction in, 201-203, 210-212; unity in, 187-199; variety in, 173, 235, 236
Sequence of tenses, 315
SHAKESPEARE, 255, 287, 288; quoted, 238; exercises on, 63, 64, 68, 79, 100, 164, 166, 167, 233, 290
shall and *will*, 317
Short sentences, or long, 175-177; for emphasis, 220
should or *would*, 317
Simile, 265, 266, 268, 269
Simple sentence, 172
"Slang," 73, 286, 300

Solecisms, 173, 309; list of, 312-321
SOUTHEY, exercises, 164
Specific words, 256
Spoken language, differs from written, 7
STERLING, JOHN, 290
STEVENSON, 32, 87, 88, 101, 131; quoted, 26, 103, 146-148; exercises, 102-104, 146-148, 274, 277
Style, qualities of, 7; defined, 8; beauty, 234-242; false and true aims in, 242, 280
Subject, problem of, 4, 5; fitted to space, 31, 32
Subject and predicate, 172
Subjective description, 85
Subjects for themes, discussed, 22-26; lists of, 20, 26, 30, 34, 47, 49, 63, 64, 68, 78, 79, 83, 97, 98, 99, 100, 115, 136, 137, 156, 162, 163, 164, 165, 166, 167
Subjunctive mood, 316
Subordination of ideas in sentences, 172, 188-192
Suggestiveness in words, 240, 264-277; in sentences, 240-242
Summary, at the end, 121; paragraph as, 133
Superfluous words, 281
Suspense, 94, 129, 135
SWIFT, 58; quoted in exercises, 149, 150
Synecdoche, 266
Synonyms, 256

TARBELL, IDA, quoted, 38
Technical words, 300
TEMPLE, SIR WILLIAM, quoted in exercise, 244
TENNYSON, 288; quoted, 262; exercises, 20, 30, 49, 140, 166, 262
Tenses, 315
THACKERAY, 95; quoted, 60, 247; exercises, 124, 140, 247
that, who, which, 314
Themes (Chapters 1-13), defined, 8, 9; directions for writing, 9; material for, 22-30; principles applied to, 16-18; prevision and revision of, 157, 158; by students, quoted, 27, 28, 48, 124, 125, 154, 262, 283; subjects for. *See* Subjects
Title, 32, 33
Topic-sentence, defined, 37, 47, 52, 53; methods of developing, 53-60; implied, 53, 61; in narrative paragraphs, 60, 61, 148
Transition, between paragraphs, 133. *See* Connectives
Translation English, 295
Trite phrases, 279
Tropes, 265

Uniformity of construction, aids coherence of paragraph, 44, 201, 202; aids coherence of sentence, 203, 210-212, 217, 218, 220; violated by change of subject, 44, 211; rule for, 210
Unity, principle of, defined, 17; in single paragraph, 37; in exposition, 72; in description, 87; in narrative, 92; in the plan, 107; in beginning and end, 118; in development of theme, 129-133; of expression, 129-133; in sentences, 187-199

Variety in sentence structure, 173, 175; necessary for beauty, 235
VIRGIL, quoted in exercises, 297-299
VOLTAIRE, 58
Vulgarisms, 300, 314

WASHINGTON, 83
WEBSTER, DANIEL, quoted in exercise, 276
"What Our School Needs," plans of, 108, 119
who, which, that, 314
who, whom, 314
Whole compositions, principles applied to, 16-18; paragraphs as, 37; paragraphs, divisions of, 36, 144. *See* Themes
will and *shall*, 317
WILLIAMS, JESSE LYNCH, quoted, 90
WILSON, WOODROW, 95
Wordiness, 226, 237, 279-282
Words (Chapters 19-21. See also Chapters 22-25), abbreviated, 300; Anglo-Saxon, 255; barbarisms, 300; choice of, 258, 271, 272, 282, 283; derivation of, 255, 287; discrimination of, 256; foreign, 300; figures of speech, 265-269; general and specific, 256-258; good use in, 286-288; images of, 257; improprieties, 301, 303-308; local, 288, 300; new, 255, 300; number of, 255; obsolescent, 290; obsolete, 300; overused, 278; pretentious, 279; slang, 289, 300; specific, 256-258; suggestiveness in, 269-271; superfluous, 260, 282; synonyms, 256, 260; technical, 300; tropes, 265; vulgar, 300
WORDSWORTH, quoted, 266, 271
would and *should*, 317
Writer, the problem of, 4, 5

XENOPHON, "Anabasis," quoted in exercises, 250, 296